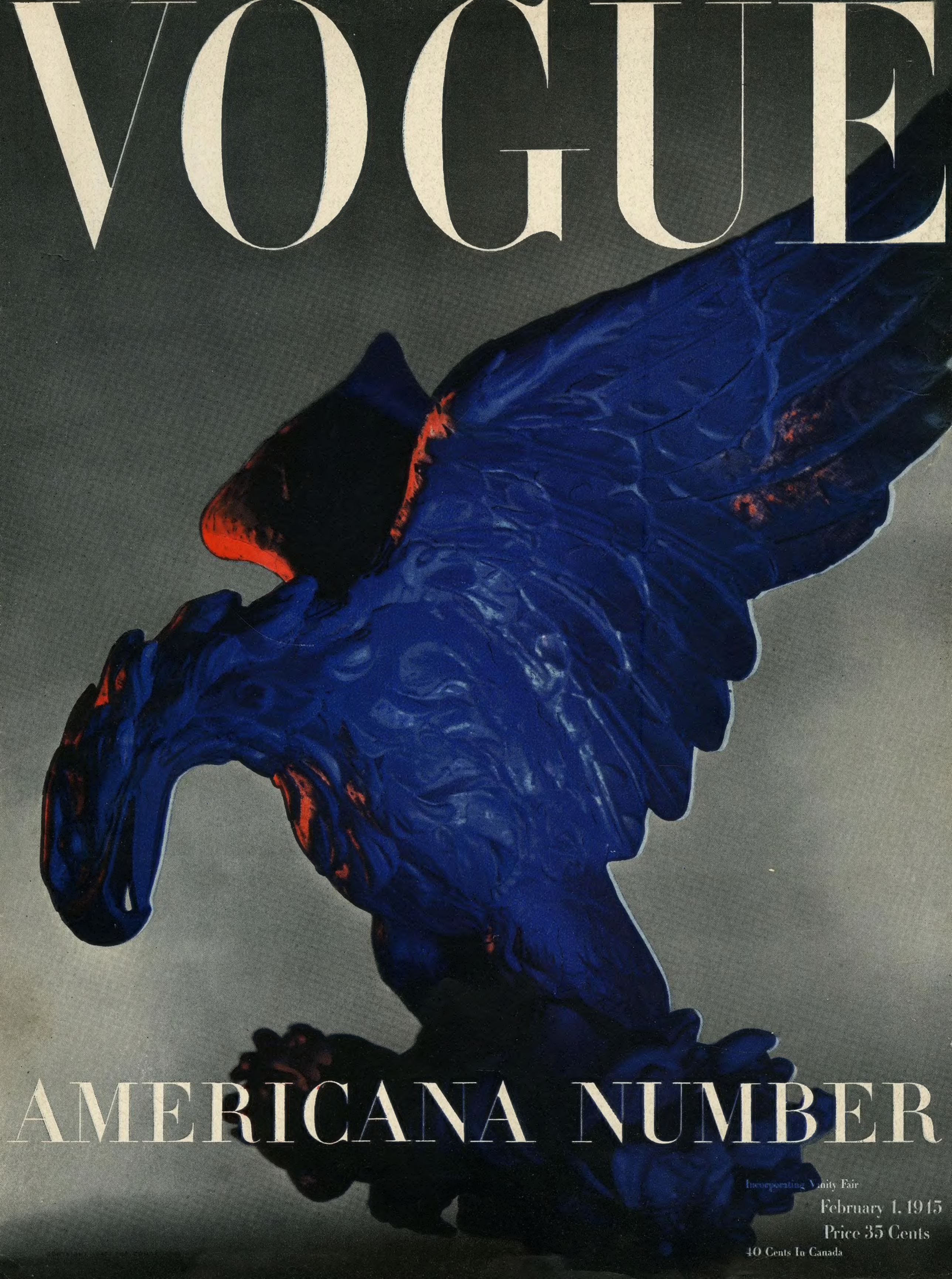
VOGUE



AMERICANA NUMBER

Incorporating Vanity Fair
February 1, 1945
Price 35 Cents
40 Cents In Canada

Elsie Reade, a Pursuit Pilot's wife, is shown with Bates' "George Washington's Choice"—woven of fine American cotton and completely pre-shrunk. White only—82" x 110" or 96" x 110". (Dress by Claire McCardell.)

A Home to Match His Dreams

Longing for the day when your husband will come marching home? Then start planning the type of home he dreams of coming back to... colorful, charming, and symbolic of the great American traditions for which he's been fighting. Start with deep-toned walls to satisfy his hunger for rich, zestful colors. Against them place Bates' creamy white bedspread called "George Washington's Choice"—a faithful copy of the magnificent, hand-woven spread the hero of our first war chose for his bride. Only Bates, with its near-human looms, could weave such a fine replica. And even Bates can weave only a few so each one purchased will be registered in the owner's name. Truly an heir-loomed spread to be enjoyed by you today... and your children tomorrow.

BATES FABRICS INC. • 80 WORTH STREET • NEW YORK CITY 13

Bates

BEDSPREADS WITH MATCHING DRAPERIES

"1945" 22.00

Bonwit Teller new york

Philip Mangone, who does the simple with distinction, buttons his new coat-dress coat front and back for surprise effect. Yarn-dyed gray wool by Meyers. 125.00. Mangone's silver fox stole 550.00*

COAT AND FUR SALONS, FOURTH FLOOR • ☆SUBJECT TO 20% FEDERAL EXCISE TAX

Frost Bros. San Antonio

Mangone's memory-making little clipped coat in three-quarter time.
Black with gold, Victorian white with navy, honey with black, royal with black gabardine—stunning!
Sizes 10 to 16, $98.95. Fez by Lilly Daché. Pumps by Andrew Geller.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

George Platt Lynes

Overture to Spring...
Bendel Originals abloom with flowers,
dangling with cherries.
From our custom collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Joseph Halpert's
WHITE ICING SUIT
is the answer to a woman's plea,
"I want a good suit." Good lines...
side peg skirt, artfully draped!
Good material... a silky-looking
rayon crepe-de-suede! Navy or black,
sweetened up with a white eyelet gilet.
Sizes 10 to 20. $49.75
JOSEPH HORNE CO
PITTSBURGH

The rounded lines, the little tapered waist, the bit of fresh, crisp white — its spring, summed up in our enchanting peplum suit, a Kraus design. — Lord & Taylor

To wear with confidence

Maurice Rentner sponsors a frankly feminine, a candidly charming air; achieves it with this ruffled faille peplum on a light-weight wool suit.

Suit 135.00, Blouse 39.95

Scruggs Vandervoort Barney

St. Louis

VOGUE
February 1, 1945

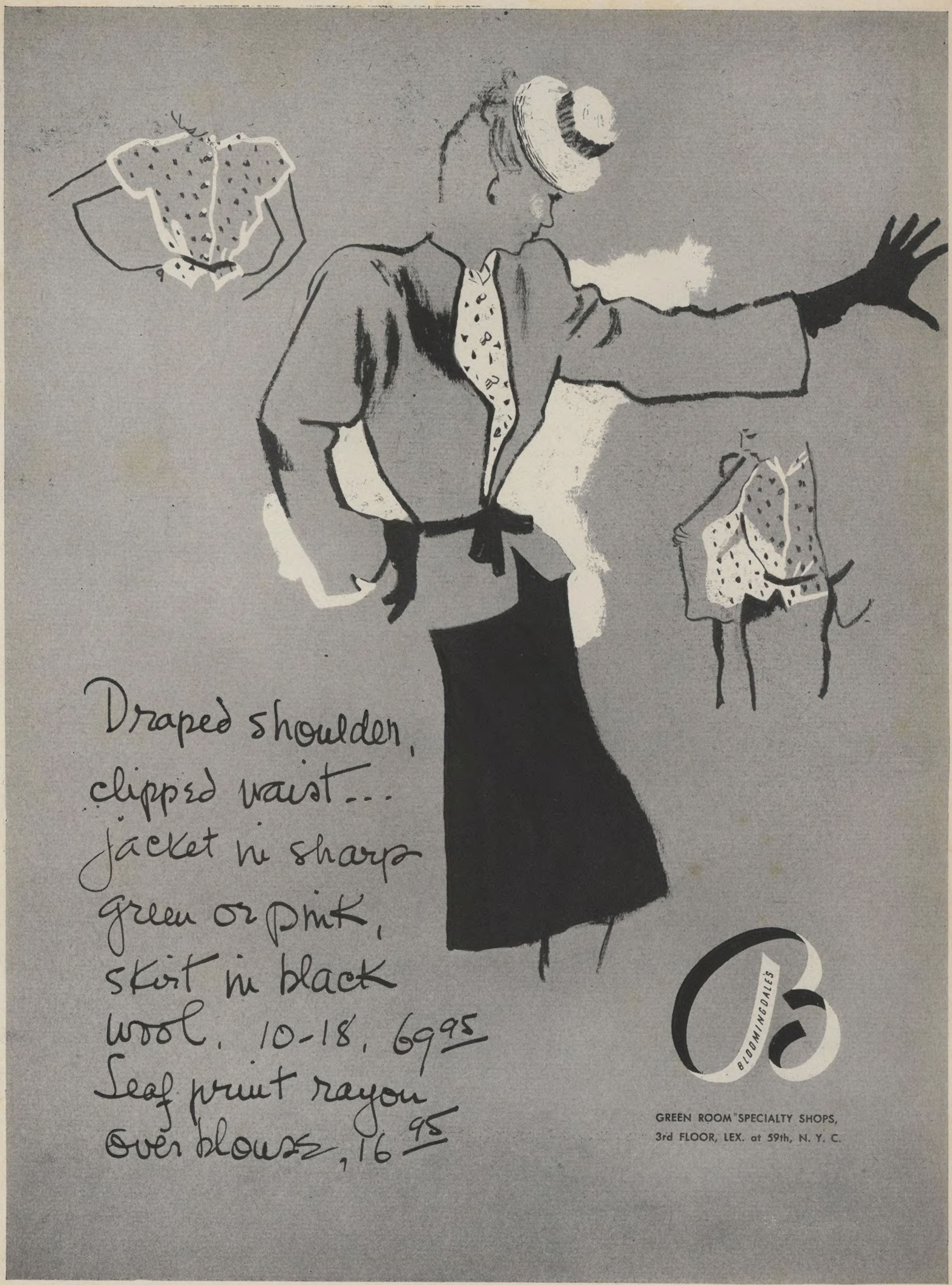
VOGUE incorporating Vanity Fair is published semi-monthly except June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 105, No. 3
Whole No. 1737

Jordan Marsh

Hattie Carnegie's superlative duet—
a triumph of clever cutting. Created in her elegant, eye-catching
dot-and-dash wool. Navy or brown. The dress $135.
Jacket $110. The Hattie Carnegie postillion, $38.50.
Designers' Shop, Second Floor.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE


Draped shoulder,
clipped waist...
jacket in sharp
green or pink,
skirt in black
wool. 10-18. 69.95
Leaf print rayon
over blouse, 16.95
BLOOMINGDALE'S
GREEN ROOM SPECIALTY SHOPS,
3rd FLOOR, LEX. at 59th, N. Y. C.

New Chen Yu SEA SHELL

for dignified elegance

made in U. S. A.

To the charm of quiet elegance and true dignity, Chen Yu has added a wee touch of dare to create exquisite, new "Sea Shell"... for wear with expensive, plain things of great quality. All smart stores have Chen Yu "Sea Shell" now.

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RAWLINGS-VOGUE STUDIOS WHITE MINK BY ESTHER DOROTHY

Wherever smart accessories are seen

So individual! So smartly advanced in design, so jewel-like in craftsmanship, so delicately attuned to every feminine instinct for style-rightness — compacts by Elgin American inevitably evoke admiration — and just a twinge of envy. The perfect gift.

Elgin American

ELGIN, ILLINOIS

COMPACTS, CIGARETTE CASES, DRESSER SETS

SILVERBLUE FOX
Fromm
Blue haze brushed with silver. Its subtle neutral beauty makes Fromm Silverblue Fox an important four-season fashion accoutrement . . . day or evening.
At fine stores.
Fromm Silverblue Fox
Hat by Mme. Pauline

Rare jewels,
Harry Winston

Rawlings

Dana's precious Platine for the precious Blonde

In Paris, before the war, the echo of this soft perfume crescendoed into power! 'Twas whispered, behind closed doors, that one drop of Dana's precious PLATINE would make a blonde the most ravishing thing in life! The ounce, $22.50, tax extra.

Rosenblum tailored in california

KODACHROME BY HURRELL

Cardigan...marvelous Rosenblum classic...finest worsted checks or gabardine pastels 39.95

Topper, white or pastel, same price...ROSENBLUM · LOS ANGELES · CALIFORNIA

The most exciting coat that she has ever owned! She wears it beautifully — and with confidence for she knows it's tailored in Stroock Adorna — one of America's most distinguished woolens. Styled by Morris Hoch. In Junior departments of leading stores everywhere.

Great designers' fashions and dramatic accessories are assembled in our 28 Shop... now our exclusive perfume and cosmetics add fragrant inspiration. Everything for perfect chic, from your morning face-do to lights-out at night.

It's a small world...the 28 Shop *Marshall Field & Company* Chicago

I. Miller's
Naked
Genius
Bewitching
from
every
angle . . .
see
how
it
embraces
the
entire
foot,
yet
bares
so
much.
Intriguing,
isn't
it?
New York City
Shops and agencies in principal cities
George E. Greene

A Jo Copeland design.

Neiman-Marcus
Dallas

THIS MADAME ADRIENNE BRASSIERE NOT FOR SALE. Because it was made of 17th Century rose point lace, which cannot now be imported, it has become an exhibition piece. But at Franklin Simon's you'll find Madame Adrienne bras that are designed with the same artist's eye for line, the same artisan's touch in every tiniest detail...so that all are worthy of a place beside this rose point masterpiece. A fine collection from 3.50 to 22.50. Corsets, Fourth Floor

Franklin Simon

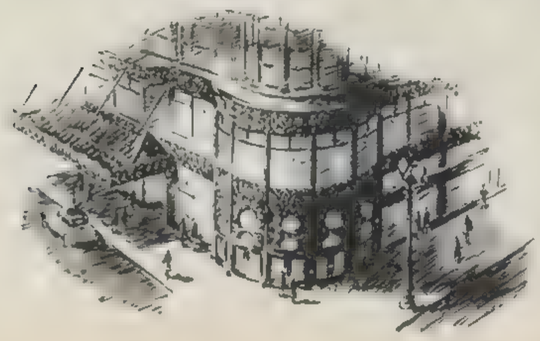
FIFTH AVENUE AT 38th STREET, NEW YORK 18, N. Y. • WI 7-9600 • GREENWICH, EAST ORANGE, CLEVELAND, BRIDGEPORT

Spring Silhouette, 1945

The North Room casts a prophetic shadow . . . the doll waist, the noticeably rounded hipline, the skirt that bursts upon Spring with newly swirling fullness. Eloquently illustrated in this coat of navy, black or grey wool crepe.

North Room Coats, fourth floor

CARSON PIRIE SCOTT *& Co. Chicago*



Announcing

Hattie Carnegie

cosmetics

...a complete line

of Skin-Care and

Make-up Preparations

HATTIE CARNEGIE INC. • RETAIL SALON, 42 EAST 49th STREET, NEW YORK 17 • WHOLESALE, 711 FIFTH AVENUE, NEW YORK 22

Sheer wool suit by Anthony Blotta
piquant and charming touched with
silver buttons and white piqué

erlebacher
Washington

sax-kay
Detroit

THE BLUM STORE

THAT UNMISTAKABLE "CARNEGIE LOOK"
DONE IN BLACK AND WHITE CHECKS.
FROM BLUM'S COMPLETE COLLECTION OF
HATTIE CARNEGIE FASHIONS, FURS,
COSMETICS, JEWELRY AND MILLINERY.

1300 CHESTNUT STREET • PHILADELPHIA

Another stroke of color genius — Pink Lightning Face Powder by
Revlon
One of nine custom-made Revlon blends
Texture, Cling, Fragrance. Of course! but the Real Difference in Face Powder is Color by Revlon

John Fredrics Hat

Here is your Suit

Drama that fits you... proportioned to save you costly alterations... styled for the Perfect American Type, 5'5" or under... available at fine shops everywhere.

Verdona, a Craft Fabric by Pacific... in spring color duets

Mandelbaum

512 SEVENTH AVENUE, NEW YORK 18, N. Y.

The real difference in lipstick is color by Revlon

"**PINK LIGHTNING**" flashing sparks of high voltage fuchsia on the lips and fingertips of the nation's smartest women has the whole country talking . . . talk such as only Revlon's 21 pace-setting color originals could provoke. Of course the matchless cling of Revlon Nail Enamel and the lasting perfection of Revlon lipstick are too well known to talk about.

FOR MATCHING FINGERTIPS AND LIPS

COPR. 1945 REVLON PRODUCTS CORP.

COSTUME BY CLARE POTTER

WILLIAMS A. A.

SLIP ILLUSTRATED ABOUT $3. CREATED BY CUSTOM UNDERGARMENT CORP. 148 MADISON AVE., N. Y. 16

MADE OF A BUR-MIL QUALITY RAYON FABRIC

. . personally, I prefer *Corette*

A Coppola Original Suit of Fabric-Verdona
a Pacific Craft-Fabric by Pacific Mills

Pacific
Worsted Fabrics

WORSTED DIVISION, 261 FIFTH AVENUE, NEW YORK

Réfetta, one of the magnificent yarn-dyed Enka Rayon fabrics by Rémond Holland

244 Madison Avenue, New York

Maurice Rentner

launches a new silhouette with his Mei Ling sleeve—deep, easy, a refreshing change. In a trio of exclusives at

BONWIT TELLER OF PHILADELPHIA.

TRAINA NORELL creates the Tandem Tunic for double rhythm—double drama—double chic. In mat surfaced rayon crepe with taffeta. Black only.

Exclusively at **NAN DUSKIN** in Philadelphia

Foxbrownie makes checks sway into Spring

with three significant silhouettes . . . the

jacket suit, the peplum suit, the coat dress.

Thalhimers Richmond

Over A Century In Virginia

May Co. Los Angeles
wilshire boulevard and downtown

Hurrell Photograph

Ted Stein original...suit and cape entente
in heavenly Forstmann woolens

Proud pockets on the slimmest of suits! Smart way of softening a classic . . . pointing up its Jablow good taste. In a pure wool by Forstmann $79.75. Also in brown or grey stripe Sharkskin $89.75. Sizes 10-20. The Cobra bag by Lesco $30 including tax. Shoes to match by Mackey-Starr $16.95.
jablow
ORIGINAL
ANOTHER FAMOUS LABEL
EXCLUSIVE WITH
A. Harris and Co.
DALLAS

Nettie Rosenstein puts an abbreviated bolero on a navy rayon crepe two-piece dress and accents it with her jeweled gilt stars.

NETTIE ROSENSTEIN accents the cutaway bolero of a navy wool suit with gold buttons and a white frilled blouse.

The Lindner Coy
CLEVELAND

Copyright, 1945, by Dorothy Gray, Ltd.

Dorothy Gray Extra Rich Skin Cream . . . super-rich and lubricating for extremely dry, parched skin. Hastens the return of softness and smoothness to your weather-dried complexion. Helps overcome flaky roughness. Four sizes, $1.00 to $4.50 each, plus tax. Dorothy Gray Masque Frappé . . . cool, tingly masque that seems to light up dull, tired skin . . . helps it glow with freshness and clarity. Jar, $2.00, plus tax.

FROM THE FIFTH AVENUE SALON OF

Dorothy Gray

AND AT THE BEST COSMETIC COUNTERS

It's a
tailored by
Handmacher
Spring!
. . . because it's a young suit Spring.
Little checks, great dash . . . grey and white miniature check Miron worsted with silvery grey skirt . . . $49.95
You can feel the good fit

SHIMMERING
VICTORIAN
ROSE
MANICURE
POLISH
Peggy Sage
Shimmer-Sheen by Peggy Sage
Miss Sage adds a new sparkle-ingredient to four of her
high fashion shades to give you . . SHIMMERING VICTORIAN ROSE
SHIMMERING DARK FIRE. SHIMMERING HEARTBREAK PINK. SHIMMERING GINGER TEA
"Shimmer-Sheen" is the genius-touch that wafts the new bejewelled
look right to your fingertips . . gives your hands an important part in this
shining hour of fashion. To make your fingertips shine by day or night, ask
for these new, exclusive Peggy Sage "Shimmer-Sheen" Nail Polishes
at superior cosmetic counters . . at the same price as all other
Peggy Sage Nail Polish 60¢ plus 20% Federal tax
JEWELS FROM BLACK, STARR & GORHAM
COPR. 1944 BY PEGGY SAGE, INC.
PARIS SALON: 7 PLACE VENDOME • NEW YORK SALON: 50 EAST 57TH STREET • LONDON SALON: 130 NEW BOND STREET

Sunmere—"the miracle shirting by Everfast*"
It looks and feels like silk. It washes like all fabrics
by Everfast. Made of the new
1.0 denier rayon. Luxurious—beautiful
and best of all, backed by the famous Everfast guarantee.
* Reg. U. S. Pat. Off.
EVERFAST
COLORS GUARANTEED
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EVERFAST FABRICS INC.

Whatever the color . . . comfort and perfect fit
are never-failing companions in a Rhythm slip.
The RHYTHMESE BIAS BAND at the diaphragm*
is an original feature that drapes the bodice
in flattering perfection . . . keeps the skirt from twisting
. . . makes you swing along with a dancer's poise.

Slip shown in BUR-MIL Rayon Satin with daintily embroidered top, about $4

U. S. Design Pat. No. 133,123
*Reg. U. S. Pat. Off.

At fine stores everywhere or write RHYTHM LINGERIE, INC., 136 Madison Avenue, New York 16, N. Y.

Twice as Smart

Twice as smart to wear Vitality Shoes because they're smart two ways.

Smart *first* in the distinctive styling clever women demand. Smart *second* because Vitality lasts insure the smooth, heel-gripping fit that lets you walk and walk in thrilling comfort. The same quality, inner construction that assures Vitality comfort also keeps these famous shoes in shape. Sold at better stores throughout America.

GARVA • *Beauty plus miles of comfort! Famous quality, walled toe pump in turf tan calfskin.*

Twice as smart to wear Vitality Shoes. Just so, it's twice as smart to adopt a quick-change hair-do. This style, courtesy Charles of the Ritz, New York, combs down for daytime . . . up for after-dark.

OPAL • *Takes years off your feet two ways—with "stage-door" style and comfortable fit. Blue calf pump.*

Vitality SHOES $6.95

Complete Range of Sizes and Widths
Vitality Open Road Shoes for Outdoor and Campus Wear $5.50 and $6.

Buy U. S. War Bonds

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serglaine
pure wool
244 MADISON AVENUE, NEW YORK
3055 WILSHIRE BLVD., LOS ANGELES
14-20 RUE DRUMMOND • MONTREAL
20 RUE DE LA PAIX • PARIS

Cape costume by Jo Copeland—

bright new fashion perfect for

California. Navy rayon crepe

splashed with plaid surah.

Robinsons'

LOS ANGELES

Buoyant Sailors

A new look! See it first in these abbreviated boaters . . . buoyant bits of felts and straw a-sailing in from the Knox de Luxe* collection to greet Spring. *Left*, Voyageur* VI, $18.95; *right*, Voyageur VII, $16.95.

IF THE LABEL IS THE HAT IS RIGHT

*Trade Mark

CHANDLER & CO., Boston • MARSHALL FIELD & CO., Chicago • THE WHITE HOUSE, San Francisco • JOSKE BROS., San Antonio • NORDELL'S, Miami

"CROWN
Soap'n'Water
FABRIC
GUARANTEED WASHABLE
LOOK FOR THE CLOTHESPIN TAG
Fashioned of a Crown SOAP-'N WATER*
Fabric of spun rayon and cotton.
*TRADE MARK REGISTERED
A
PAUL SACHS
Original
JUNIOR STYLES IN MISSES' SIZES
SAINT LOUIS

Frances Dexter
dresses
America's favorite classic dress
for juniors, misses and women
...in lush new spring fabrics...
"Peek-a-boo" in solids or prints
by American Silk Mills
"Polka Dot" by Belding-Hemingway
Frances Dexter originals on sale at fine stores all over America..for store nearest you write:
ALEX CARAFIOL • 1307 Washington Avenue, St. Louis 1, Missouri

THRESHOLD OF SPRING...FABRIC BY SKINNER

Slimming pen-and-ink print on Skinner's rayon crepe in soft spoken lines that echo the fashion authority and lasting loveliness typical of all fabrics that wear the time-honored Skinner name. William Skinner & Sons, New York 3. Est. 1848.

Skinner's
QUALITY RAYONS

SOMETHING WONDERFUL HAS HAPPENED TO PAJAMAS!

TOMMIES TALL

REGULAR TOMMIES

TINY TOMMIES

Tommies* Proportionettes

Harry Berger's fitting triumph . . . Tommies* pajamas tailored to *your* individual height and proportions!

Are you five feet tall *or less*? You wear a Tiny Tommies . . .

Are you five feet six inches tall *or over*? Tommies Tall is made for you . . .

Are you between five feet and five feet six inches? Then you're a Regular Tommies.

And for every size—the famous Tommies tailoring that means complete sleeping comfort! In exquisite Bur-Mil* rayon crepe. Rose cherry, buttercup yellow and aqua. 32-40. About $6.00.

IF YOU ARE 5 FEET TALL OR UNDER

IF YOU ARE 5 FEET 6 INCHES TALL OR OVER

Tommies MAN TAILORED Harry Berger

KAYLON, INC., 180 MADISON AVENUE, NEW YORK 10, N. Y.

©Kaylon, Inc., 1945 *Reg. U. S. Pat. Off.

Carolyn* suggests the ruffled apron for dressy afternoons
NEW YORK
Carolyn
Sleek sophisticate quite at home at cocktails, theatre, dinners in town of Maxwell rayon crepe fabric woven with Celanese* yarn. $39.95

Janyth Roy
Originals

Like the signature of a master artist on a painting —so does the Janyth Roy label in your hat assure you of authentic fashion, inherent quality, distinctive charm.

"Gambler's Choice" (Top). Hand woven cello straw with pleated "roulette" or ribbon. $12.75.

"Stars In Your Eyes" (Center). Rolled edge cloche of Swiss straw with taffeta bow. $16.75.

"Double Indemnity" (Bottom). Tiny padre of Swiss straw with triple bow and edge of belting ribbon. $22.75.

At fine stores everywhere, or write Janyth Roy, Two Park Ave., New York.

AN O.R.O. EXCLUSIVE FEATURE

THERE'S ART
TO THE FIT OF
Artemis*
Styled to perfection, smooth fitting in action or repose . . . Figure Perfect slip, reflecting grace and charm in every situation.
*Reg. U. S. Pat. Office
At leading stores everywhere, or write WEIL-KALLER MFG. CO.
Louderman Bldg., St. Louis • Empire State Bldg., N. Y. • 510 Mission, San Francisco

Dress and hat by
BEN REIG

With a flare for the new and dramatic . . . Onondaga introduces this ballerina print in blithe colors against a dark background of supple crepe . . . . . STYLED BY *Philip A. Vogelman* . . . . . .

ONONDAGA SILK CO., 1412 BROADWAY, NEW YORK 18, N. Y. MILLS, EASTON, PA.

A GIRL IN "OKLAHOMA!"
A MAN ACROSS THE SEA HAVE THIS

Honeymoon Ahead

"Just one wonderful day after another at Sea Island is what we're planning for our honeymoon when he gets back," says Edna Skinner, who stops the show as Ado Annie, the comedienne lead in the fabulous hit, "Oklahoma!"

"Plans will have to be made overnight to jibe with his leave. All except one. That's a beauty plan I got when I took the DuBarry Success School Course... that taught me how to take professional care of my skin with DuBarry Beauty preparations. It's been such a wonder-working plan I'll follow it forever."

More than 160,000 women have used DuBarry Beauty Preparations exclusively in this famous Course. Like Edna Skinner, they know that DuBarry Preparations contain no ingredients known to cause common skin allergies...know that they are co-related to work together for greater effectiveness ...know why they are accepted for advertising in publications of the American Medical Association.

Wouldn't you like to see what a DuBarry Beauty Plan can do for you? Then ask the DuBarry Adviser at any good cosmetic counter.

DuBarry Beauty Preparations at better cosmetic counters

DU BARRY *THE BEAUTY PREPARATIONS OF THE SUCCESS SCHOOL*

BY Richard Hudnut

For Sunday patio lunches, soft wool bolero suit with new apron-peplum skirt
Inset: *Simple, beautifully detailed spectator dress. Clothes designed by Hansen Bang*

Make Sure it has This Label—Your Proof it's a Cole Original

Cole
OF CALIFORNIA
ORIGINAL

Copr., 1944, by Cole of California, Inc., Los Angeles 11

Now..

PHOTO-FINISH LIPSTICK . . . *to complete your drama*

Such stuff as dreams are made on. Deep-etched color that imparts a glistening, eager look—like soft young lips freshly moistened. Choose from six unforgettable shades to ignite the loveliness of your Photo-Finish Cake Make-up—and to second its invitation to come closer. The lipstick, too, has that amazing ability to stay glowing for hours. $1.00 plus tax. *Distributed by Elmo Sales Corp., Phila.*

THE MAKE-UP THAT INVITES CLOSE-UPS

Beautifully contrived, this smooth sculptured town suit with its deep dolman sleeves. Beautifully interpreted, too, in Miron Imperial gabardine that takes to flowing lines with matchless grace. Like all Miron woolens, this gabardine is made of 100% imported virgin wool and is master-blended for costumes of lasting loveliness.
Clinton Mills, Clinton, Mass. . . . New York Sales Office, 51 Madison Avenue.

Molly design

Ah – our Judy'n Jill*
"2-Bit Dot" suits for young new yorkers –
soft wools, with big, bright wool coin dots.
(Left) 39.95. (Right) 35.00 Sizes 9-15.
Exclusive, and elegant –
Lord & Taylor
* Reg. U.S. pat. off.

JOFFÉ

Tally-ho! *The hounds of spring point to this B. H. Wragge two-piece dress in Foreman's Hunting Horn Print, of Enka Rayon*

BONWIT TELLER *New York* · *HARZFELD'S* *Kansas City* · *THE LINDNER COY* *Cleveland* · *RANSOHOFF'S* *San Francisco*

ENKA RAYON • 206 Madison Avenue, New York 16, N.Y.

A VERY FINE FACE POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

A HAFNER FABRIC

...loomed by master craftsmen...interpreted by a master designer

Adele Simpson
Americana Suit — in "Freedom" Red
with Navy and a blouse of heraldic emblems.
At fine stores everywhere.

Tish-u-Straw

Vic-Debs*

Designed by one of America's foremost designers.

Tish-u-Felt

For sleek topknots, two topnotch sailors. One with toss of streamer, the other neatly banded. Wear either, buoyantly bonnet-wise on the back of your head, or flush with your forehead. Blocked in hush-soft Tish-U-Felt or crisp, hand-woven Tish-U-Straw. The Felt Sailor in hue-and-cry colors for Spring, about $9; slightly higher in pastel shades. The Straw Sailor, about $10.50. In Genuine Panama, about $10.50. Both styles available in Tish-U-Felt, Tish-U-Straw and Tish-U-Panama.

*Reg.

Vic-Debs designs available in Leighton or Tailleur-Town Departments of better stores, or write: Leighton Hats, 417 Fifth Avenue, New York 16

You'll thrill at these new Spring Pastels

Borrowed from Brother
REG. U.S. PAT. OFF.
A MAN'S COAT
STYLED FOR WOMEN

Pastel colors and perfect styling introduce "*Borrowed From Brother*" Coats for spring. Soft feminine lines prevail and careful man-tailoring gives individual fitting. In superior, all wool fabrics of Shetlands, Coverts and Suedes with guaranteed linings, the gay spring models are a mild sensation at $20-35.

Write D. B. ROSENBLATT, INC., DEPT. V1, MINNEAPOLIS 1, MINNESOTA

Originals by Rath
Focus on
the Bracelet Handbag — Newest Rath Original
Again Rath ingenuity turns the trick! Fashionably chunky bracelets of simulated tortoise shell are important accents on superbly important bags. . . Important to look at — important in unmistakable quality. . . Those shown, in rich handbag colors of leather only, from $29.50* to $42.50*. Other styles in leather and snakeskin from $18.50* up. . . Originals by Rath are for discerning women who demand handbags in faultless taste — not just novelties of the moment.
*Plus Tax
Sold at finer stores only, from New York to Hawaii, from Cuba to Canada
WM. C. RATH & SONS, 31 EAST 32 STREET, NEW YORK CITY
Makers of the famous "Top Hat" Handbags
© Entire contents copyrighted, 1944, Wm. C. Rath & Sons. . . Design patents applied for.

*COHAMA Wiltshire
Robust tweed—100% virgin wool—the worsted with a soft note. Suit by Duchess Royal, or by the yard, in plaids or plain.
COHAMA WOOLENS
Cohn-Hall-Marx Co.
1412 Broadway, N.Y.C.

RAWLINGS

SHEER LUCK IS WOVEN OF AMERICAN VISCOSE ONE DENIER RAYON

SHEER LUCK*

Hattie Carnegie Original in Sheer Luck, a fabulous new fabric of spun rayon magic...gossamer sheer, light as a breeze, transparent, crush resistant! Sheer Luck is another Wesley Simpson high fashion fabric.

THE DOORWAY TO FASHION

wesley simpson, inc.

CUSTOM FABRICS, 215 West 40th Street, New York 17, N.Y.

* REG. APPL. FOR U. S. PAT. OFF.

Buy More Bonds

Head of the class or pride of the office, Minx Modes rayon gabardine casual, tailored within an inch of its smart young life.

Dynamic shades of Coral, Honey-beige or Aqua, sizes 7 to 15, under $15.

At good stores almost everywhere . . . write us, we'll tell you where.

THE R. LOWENBAUM MANUFACTURING COMPANY • *Creators of Minx Modes Juniors* • ST. LOUIS

Youthmore
presents the praiseworthy
pincheck in a three-piece ensemble
of distinction. Black and white
Sterzelbach worsted.
Wilson Garment Co., Chicago 6

Chantecler's Fabulous
A magic potion in perfume

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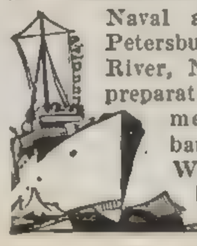

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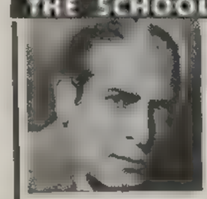

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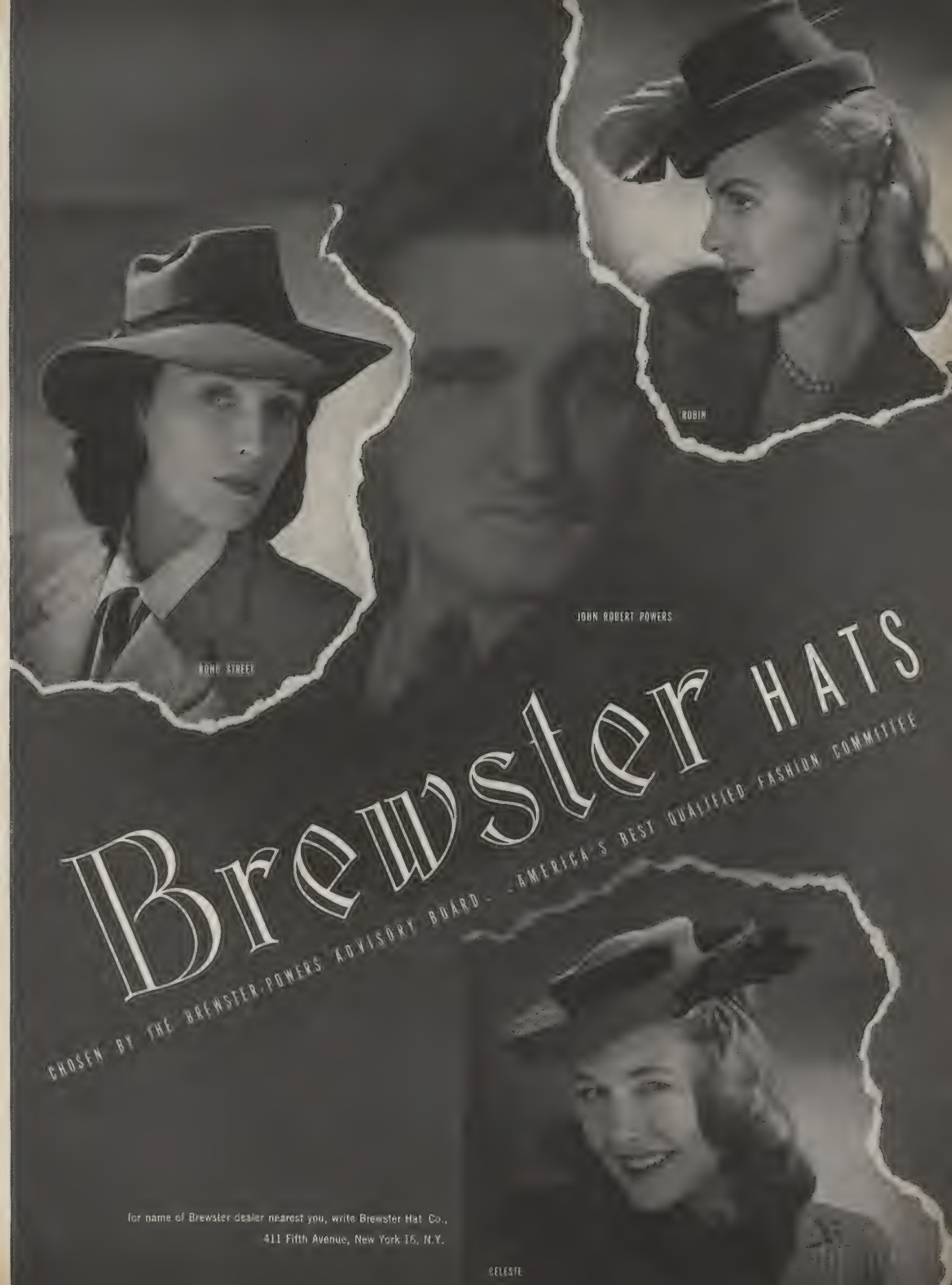
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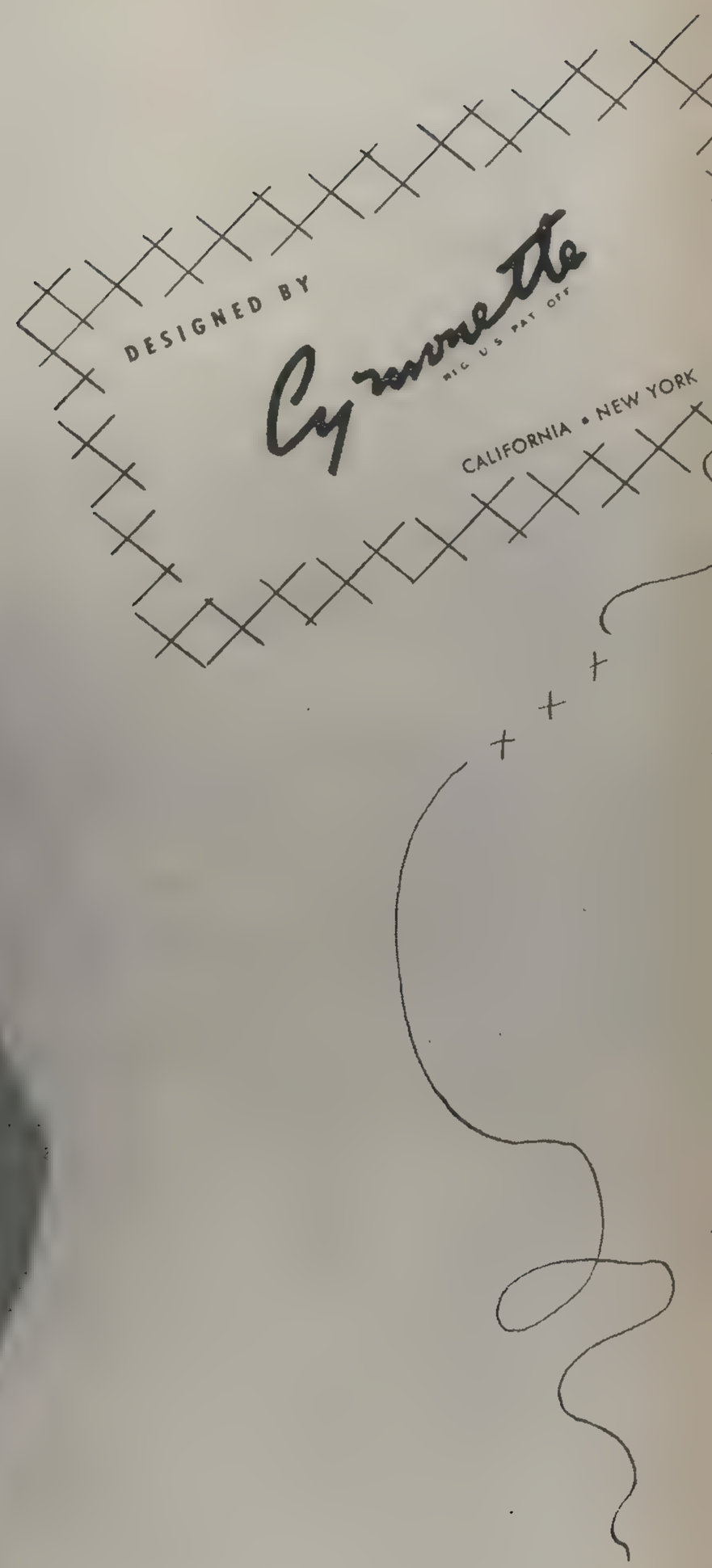

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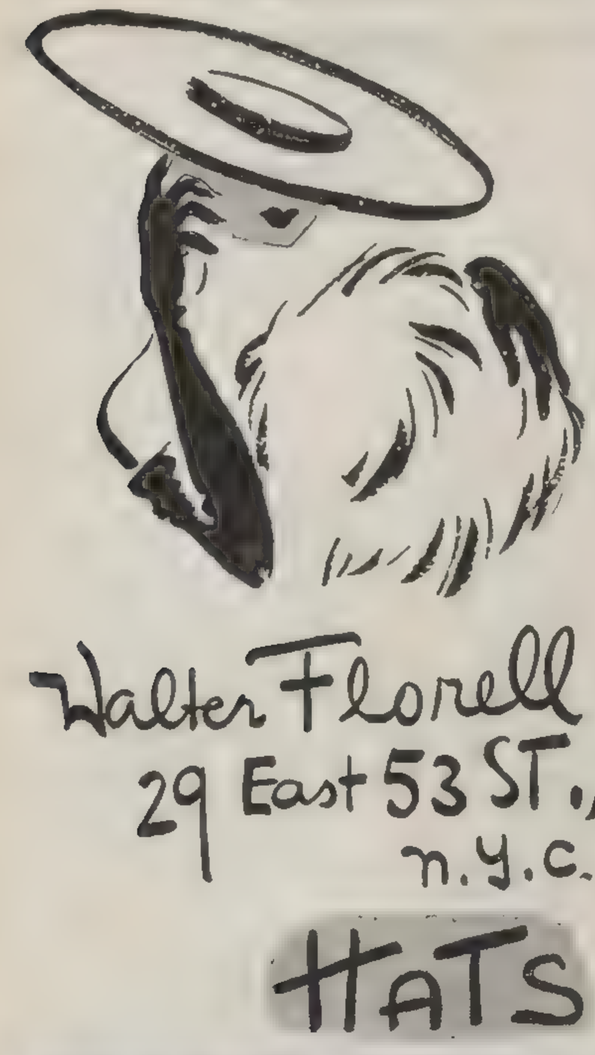

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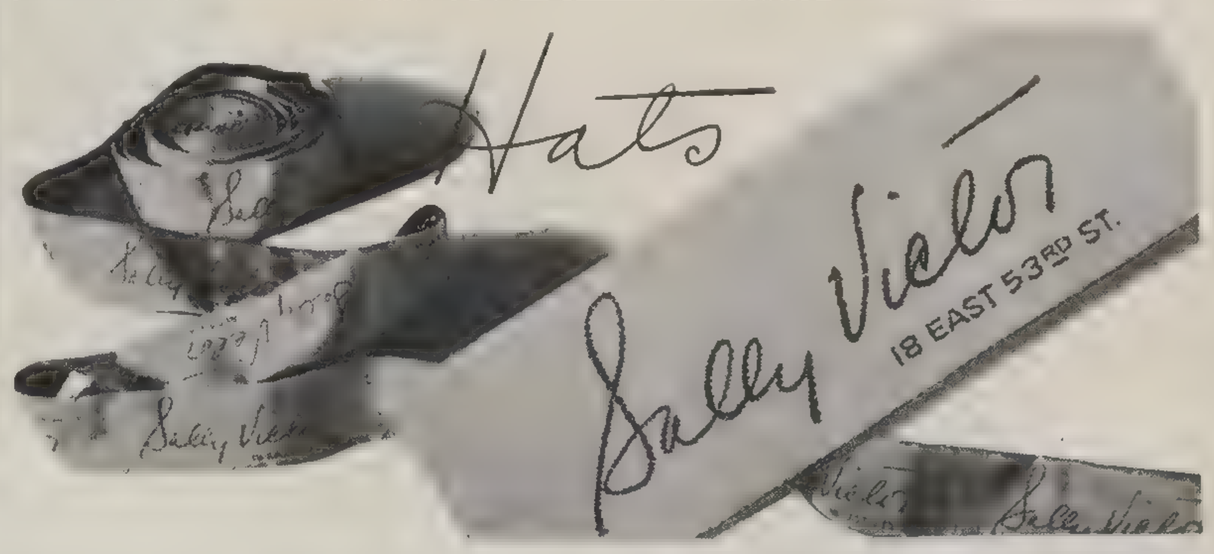

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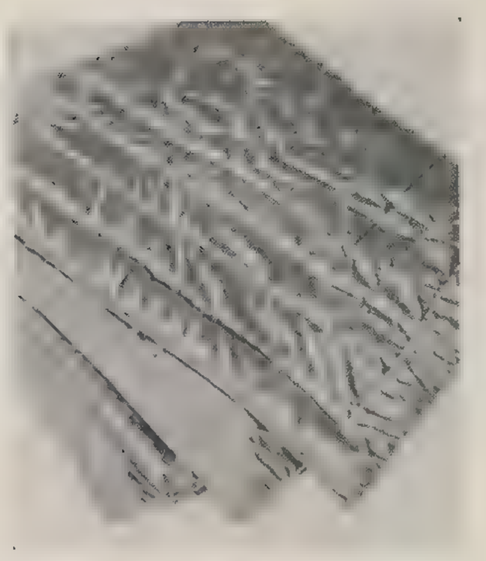

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***That* Beer Rinse for Hair,** which our November First issue told you about, has been put on a paying basis by a hair salon in Rockefeller Plaza. Howard Hairstylists, to be specific. Miss Hines (who owns this salon) has made it a *maison* specialty and absolutely *swears* by it. Used as a last rinse and as the setting lotion, beer gives body to fine hair, plus a high sheen—and manages to inhibit *up-hair* that would otherwise flutter about hopelessly. And in case you're wondering, the hair-dryer takes away the last, least whiff of malt. All part of the good service of the salon at 9 Rockefeller Plaza (Time-Life Bldg. to you).

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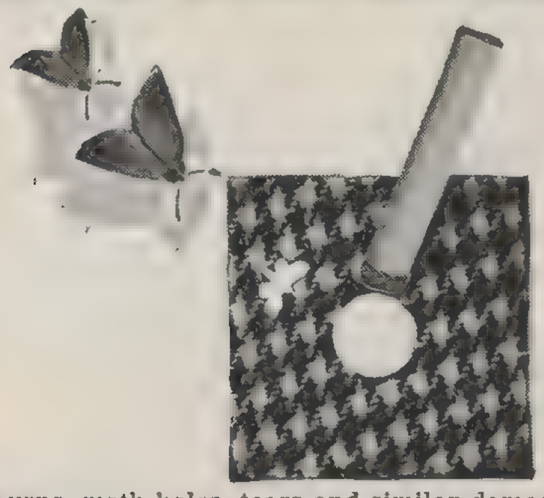
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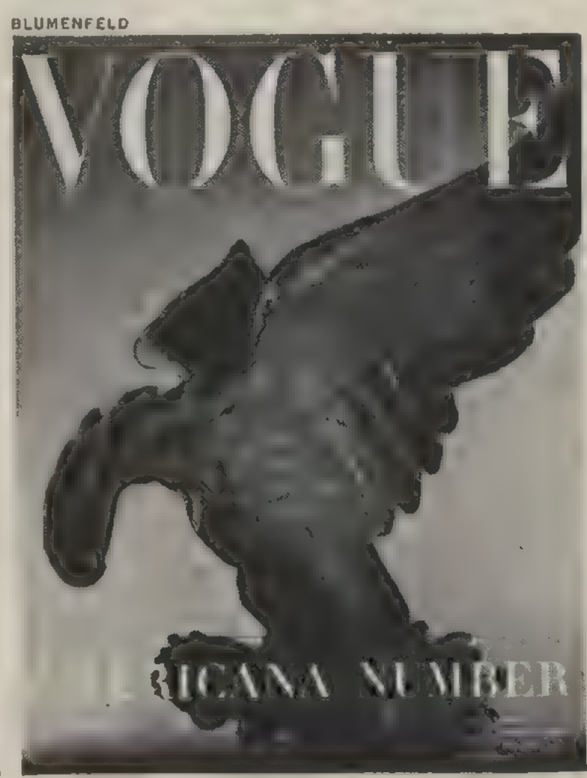

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Question to American women:

WHO IS DOING YOUR PART IN THE WAR?

By Marya Mannes

GOOD evening, ladies, this is your announcer on your usual quiz program. Our sponsors mean to continue this quiz in spite of small listener-appeal and a low Crossley rating. We have done our best to liven this program with special prizes, such as free uniforms, free beauty kits to win the war by keeping your face up, and little packages of Pride and Moral Satisfaction, but the response has still been far below the sponsors' expectation. In spite of this, I plan to make this a bang-up quiz, full of sixty-four-dollar questions, and a special surprise for tonight. Our guest this evening is a dead American soldier. He is sprawled out stiffened with mud, but he is listening. He may possibly be the husband of one of you here, or a son—I don't know because his identification tag is covered with a dark stain. But he will be especially interested in your answers, because it will depend partly on them whether he died betrayed, or because one of you wasn't there to stop his blood from running out. So listen carefully and answer well: you will not get any money or prizes tonight but after it's over you may be able to stop a million other guests like this from haunting you. *(Continued on page 112)*

U. S. SIGNAL CORPS

FRENCH PEASANTS PUT FLOWERS ON A DEAD AMERICAN SOLDIER, KILLED IN FRONT OF THEIR HOUSE

(Continued from page 110) You're a very handsome audience, ladies, and although you come from all the different states of the Union, your clothes all have the same smartness, your faces are all made up with the same careful attention, and most of you wear good fur coats. You keep your figures not by having too little to eat but by not eating too much. There is a look on most of your faces that is difficult to define: it's not exactly hard, but still it hasn't any of the grief or fatigue or compassion or just tenderness that you see on the faces of millions of British and Russian and French and Polish and Chinese women. It's an expression partly of un-awakedness, partly of emptiness, and partly of spoiledness. You wouldn't look as attractive as you do if you didn't spend a lot of time thinking about yourself and getting things for yourself. Those other women haven't time to think, or stuff to buy.

I know what you'll say to that: our men want us to look attractive. It's part of our wartime duty. Do you honestly think that the British Tommy loves his girl less because she comes back from the factory with a dirty face and stubby nails? Are you winning the war, ladies, by looking beautiful? True or false? If your man loves you—I said loves—he will always see beauty in you. There are a great many things just now he needs more. There are a great many things this dead man here tonight needed more. Do you know what they are? Do you want to earn two—four—eight—sixteen—sixty-four dollars?

He needs to be nursed, for one thing. Have you heard the Army and Navy begging on their knees for nurses, or do you only read charming stories in the slicks about pretty young soldier-brides? Well, they happen to be short 14,000 nurses—that's all. And the Red Cross is short 50,000 nurses' aides. Now hold on to your hats, ladies, and look hard at this body on the stage. *There are approximately six million of you from eighteen to fifty with no children under fourteen who are doing absolutely nothing for the war.* Now isn't that a splendid showing, ladies? Let's give a big hand for these six million Americans who have exempted themselves with such fortitude and persistence!

All right, all right, stop waving your hands in protest. I know your excuses. Some of them are reasonable, most of them are not. I'm not talking of sick women or women with small children or women who have to support their children. I'm talking about you. You're not poor and you're not sick and you know as well as I do that if your children are at school, no household in the world can take all day. You know as well as I do that most of you spend hours shopping (not for essentials, mind you, the luxury counters of the nation were stripped this year), hours at bridge, hours at the movies, hours at the radio, hours at your hairdressers or your dressing-table. A sixty-four-dollar question, ladies: Just how does that win the war?

I hear a lot of shrill voices—"Well, if they need us that badly, why don't they draft us?" Why, I thought you were all so proud of the American way of life, ladies? Personal liberty—freedom of the individual—free enterprise? Which way do you take it: liberty to relax or liberty to fight the war in your own way? Freedom to waste the day or freedom from the petty material privileges you have become so addicted to? Enterprise in avoiding the nuisance of war, or enterprise in asserting your female courage? Which do you mean? True or false? So far, false. Sorry, ladies, you have lost that question and I haven't even a little box of baking powder to give you as a booby prize.

Oh, the wail of protests that I hear. "You can't compare us with those European women, they've been conscripted, you can't expect us to act the way they do, we haven't been attacked, the war isn't *in* our country, they've been used to it for centuries!" And there's another wail—"People think you're a sucker if you volunteer for these things"—"Men don't like us in uniform"—"Why don't all the trained nurses join up first?" "*Someone* has got to keep the home together—" Oh, you can go on like that for a long time, and there may even be a little grain of sense in all of it. A very little grain. The dead soldiers don't feel it, somehow. The living soldiers are much too tired to feel it. If they heard your voices, their feet would drag even more.

And now, a pause for a message from our sponsor. Do you want smoother, softer, prettier hands? Do you want smoother, softer, prettier hands than this soldier has, strung up at the right? Well you can, ladies, because he has no hands. Nobody invaded his country, but he can certainly stack up with a Russian soldier. The point is, can you stack up with—say—the Russian women? What was that you just said? They're so used to a low standard of living that the war doesn't make much difference anyway? Yes, they have a low standard of living. It so happens that they have a high standard of dying.

The English ladies of your class lived very nicely too—before the war. Some of their homes were even nicer than yours—better furniture, you know, even if the plumbing was bad. Well, out of sixteen million British women aged fourteen to fifty-nine, more than seven million—nearly half, mind you—are in the Services or in essential industry. If our record were as good as that we would have sixteen million women in the Services and in essential industry instead of four and a half million. Draw out your notebooks, ladies, and moisten your pencils. Sharpen your wits on a little plain division. Four and a half million of you out of a possible thirty-six million are working for the war in some way or other. Four into thirty-six is what, ladies? Nine? True or false? True. In other words, one woman out of eight works for the war in some way or other. Where, ladies, are the other seven? Are they happy, those seven ladies out of eight, to call themselves American women?

Oh, I know about you volunteers. Over three and a half million of you are working for the Red Cross and the A.W.V.S. and you can be proud of it. But here's a catch again: of all you volunteers, none are as faithful as the girls who work at jobs during the day and volunteer for night duties. Night shifts are almost always filled—by tired wage-earners. It's the daytime hours that go begging. Where are you, ladies, in the daytime? Trying on new clothes for the return of the hero? Haven't you heard that he'll be a little late? You will have too much time to buy all you need. He *(Continued on page 184)*

U. S. SIGNAL CORPS

HANDLESS ARMS...TO HELP NURSE OUR WAR-WOUNDED, 86,000 WOMEN ARE NEEDED

AMERICAN SOLDIERS IN GERMANY

A report by John Groth

[EDITOR'S NOTE: *John Groth, whose paintings and drawings are well-known, has recently returned after five months overseas as war correspondent for* Parade *and* The Chicago Sun. *He spent five weeks in Germany, living in the village of Schweiler. Before the war, he had many one-man shows.*]

In making these drawings, I came to know dozens of these boys who talked freely to me. They told me of the things that were bothering them; their disappointment that the war hadn't ended in September, at the home front optimism. When I was leaving for home, many of the boys shook my hand and touched my clothes. They said, for someone they knew to go home was a symbol, a hope, a possibility that they too might go home someday.

This is a file of German prisoners I saw on a road near Stolberg. The prisoners were different from the thousands of prisoners I had seen in the campaign across France. Prisoners captured in Germany were the toughest and the best-equipped German soldiers we had yet met, the men that Germany had been saving for the defense of the Fatherland. These German civilians who watch, probably had happier thoughts back in 1940 when the files of prisoners passing their doors were not their countrymen. The German civilians were fearful that the Americans would kill them and rape their daughters. When they saw that the Americans didn't do any of these things, they became more normal. I saw only old people and children; no young women at all. When you met them they averted their heads, and their eyes did not meet your eyes.

I stood in the left-hand corner of this room in this German house in the village of Bleialf. The American-occupied town was being shelled by the Germans. The woman and the boy were crying and praying. The old woman on the floor made no sound. Another woman shook her fist. I asked if it was at me, the American; she said, "*Nein—Hitler.*"

In the Huertgen forest our soldiers suffered in the bitterest fighting of the European war. Water dripped upon them from the fir trees as if these wet branches were part of a perpetual sprinkler system. It was cold, and later it snowed. They were tired, for they had fought across France, and there was no rest here. They were bearded and had circles around their eyes like black doughnuts. In this forest, alive with explosion, they stood in ice water which filled their foxholes, and in which floated empty K-ration boxes.

If Wilson had taken Lodge to Paris...

By Gerald Johnson

If Woodrow Wilson had taken Henry Cabot Lodge to Paris, would there have been a second war?

Of all the "ifs" in American history this is at the moment the most fascinating, because there was a second war, we are in it, and it is proving to be far tougher than the first one. We all feel that the war should have been prevented, many of us feel that it could have been prevented, and we know that Wilson had a scheme for preventing it.

Lodge and his colleagues prevented adoption of that scheme; but the credit, or the blame, belongs mainly to Lodge. He was the master politician who devised the strategy of obstruction and delay that prevented prompt ratification of the treaty. Without him, the small group of the "Irreconcilables" would have been powerless; for there were never more than sixteen Senators in that group and it takes thirty-four to prevent ratification of a treaty when all members of the Senate are present.

So it is argued that if Wilson had made Lodge a member of the Peace Commission and had taken him to Paris, Lodge would have been obliged, by personal pride if nothing else, to defend the treaty that he had helped write. Thus the opposition would have been deprived of its ablest strategist and Wilson might have won easily.

The argument has a certain surface plausibility, but it does not stand up well under analysis. It assumes that the Senator from Massachusetts was at once a smaller and a bigger man than he actually was.

It assumes that Lodge beat the treaty out of personal spite and wounded vanity—nothing else. But this is more than doubtful. Lodge was not that small a man.

But this argument also assumes that if his spite and vanity had been satiated, he would then have risen above all partisan considerations to vote for the good of the country and the world. But this, too, is doubtful. Lodge was not that big a man.

There is much evidence to support the theory that Lodge made up his mind to beat the treaty long before Wilson did anything to wound his vanity. It is certain that he had made up his mind to beat the treaty before the treaty was written. The Round Robin, which he engineered, in which more than a third of the Senators announced their opposition, was signed before the treaty was completed. It is highly probable that he made up his mind to beat it before Wilson went to Paris and before the Peace Commission had been appointed. The chances are that he made up his mind to beat that treaty on November 6, 1918, five days before the armistice. November 6 was the day after the Congressional elections. The country had returned a Republican Congress, which made it clear to every politician that the Republicans had a good chance to win the Presidency two years later.

But there was one thing that would spoil that chance. If a Democratic President should crown the country's triumph with a successful peace treaty, the Democratic party would acquire so much prestige that it might win again in 1920. Lodge was not the only man who understood this. It was clear to Theodore Roosevelt, too, and he expressed his fear of that outcome to several people. Roosevelt was already on his deathbed when he and Lodge had a long conference at which they discussed *(Continued on page 173)*

tomorrow's travel

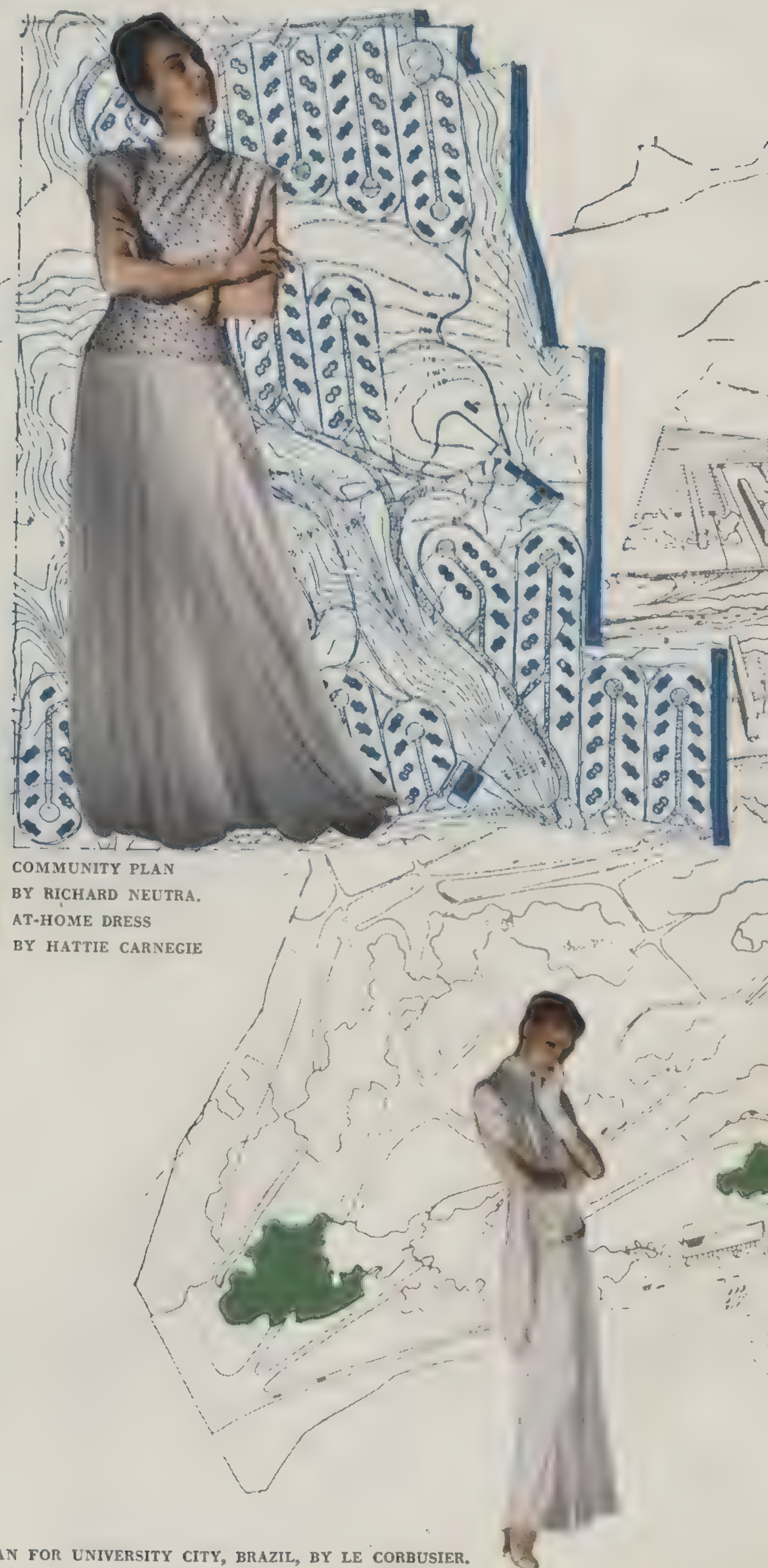
The arrows indicate air-currents, pressure areas, and mark the "state of the road" for flights into the future. The coats are travel coats for today and tomorrow. White, because air-travel is as clean as air. Fleece...because you'll need it. At left: tunic-coat. $85. Lord and Taylor; Bonwit Teller, Phila. Navy-blue canvas carry-all by Arthur Gilmore. Coat, centre: Monte-Sano coat of Forstmann's white fleece. About $135. Bonwit Teller; L. S. Ayres; Filene's.

SET DESIGNED BY HERBERT BAYER
FASHION PHOTOGRAPHS BY RAWLINGS

TRANSCONTINENTAL

TOMORROW-TYPE HOUSING BY RICHARD NEUTRA.
TOMORROW-TYPE DRESS AT BONWIT TELLER

TOPOGRAPHY HOUSE BY JOHN LAUTNER



COMMUNITY PLAN
BY RICHARD NEUTRA.
AT-HOME DRESS
BY HATTIE CARNEGIE

MODERN PLAN FOR UNIVERSITY CITY, BRAZIL, BY LE CORBUSIER.
STREAMLINED DRESS AT SAKS FIFTH AVENUE

• DETAILED DESCRIPTIONS OF HOUSES AND CLOTHES ON PAGE 162

GLASS-WALLED HOUSE
BY G. HOLMES PERKINS

1945 EVENING DRESS
BY HATTIE CARNEGIE

NON-SNARL MOTORWAY BY ROBERT MOSES

MODERN SARI-DRESS AT BERGDORF GOODMAN

Tomorrow's living

Here is a montage of tomorrow, made from yesterday and today. The dresses are today's. (Some of them were born three thousand years ago.). The houses, built in recent yesterdays, are signposts for tomorrow's new directions. The non-snarl highway, scrawling its way above, is already in cement. The great plan for the university town, centre, is an idea-in-blue-print. All this is America...part remembrance...part prophecy.

TOMORROW'S MATERIALS. Here is an enormously magnified model of the molecular structure of Buna-S, synthetic rubber, tomorrow's material here today. The hats with a present and future: winter-white brimmed felt beret. John-Frederics; Carson Pirie Scott; Harzfeld's. Navy-blue wide flat straw sailor, red grosgrain. Lilly Daché; I. Magnin; Vandervoort's. Jewels by Harry Winston.

"Are clothes modern?" asks the Modern Museum. "Emphatically, yes," says Vogue.

In New York's Museum of Modern Art is a provocative, well-hung show, pointing out the foibles and follies of dress, aboriginal and civilized. (After March 1 the show will tour the United States.) The exhibit seems to point the long, searching academic finger at Fashion. "Are clothes modern?" Vogue answers "emphatically, yes!" and wonders that the bright-eyed, up-to-the-next-minute Modern Museum could ask such a question seriously. Granted that men's clothes have too many buttons, pockets, are tradition-bound. But women's fashions? Whom has the Modern Museum been looking at? Have they been rummaging through the files of their historic film library?

We think fashion is first cousin to modern furniture, modern engineering, modern housing, modern transport...if by modern we mean "characteristic of the present time"...and that's what Webster means.

Let's start with a woman's shape. The fashionable silhouette. Today's ideal feminine shape is more nearly the natural feminine figure than at any time since Adam dug and Eve span. Waists are waists (with no vise-like contraptions). Hips are hips (with no bird-cage bustles or farthingales). Bosoms are bosoms. And today's *(Continued on page 172)*

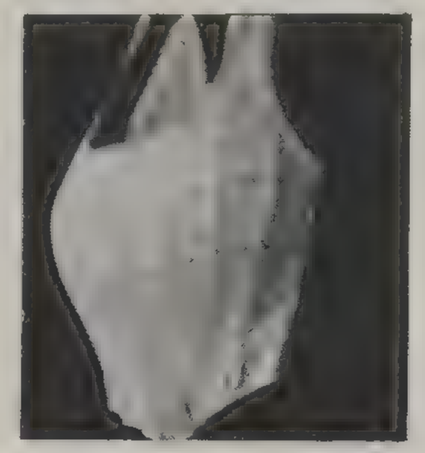
CURRENT EXHIBITION AT THE MUSEUM OF MODERN ART

... and on the next pages

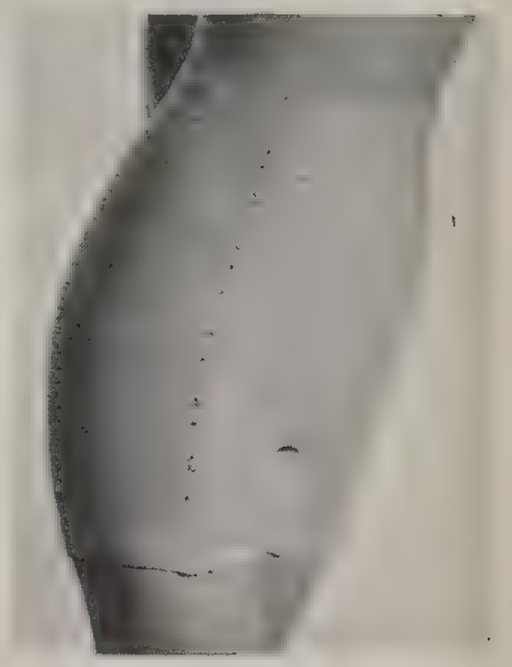
SET DESIGNED BY HERBERT BAYER
PHOTOGRAPH BY RAWLINGS

"Are clothes modern?" Asks the Museum of Modern Art. Vogue says "Yes."

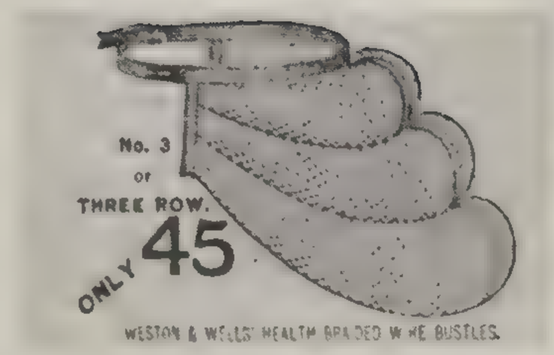
No more stiff, boned, constricting collars. Now, necklines are easy, sweater-soft, MODERN.

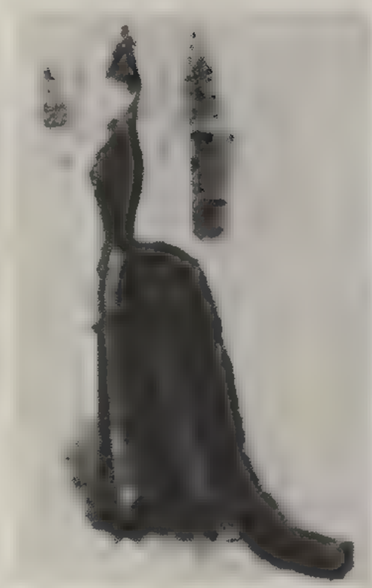


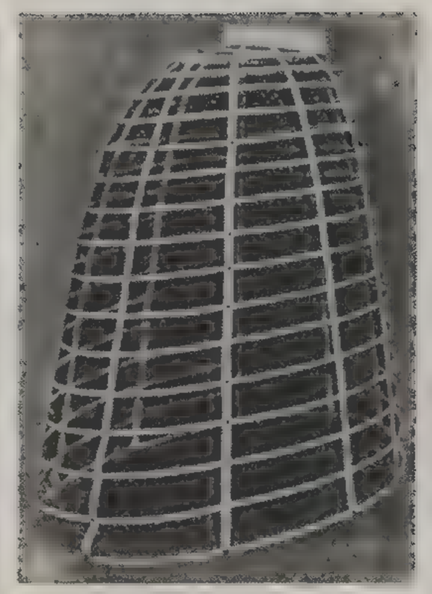
No more rigid, bust-distorting armor. Now, bras are light, contour-following, MODERN.



No more torturing, steel-stay corsets. Now, girdles are flexible, functional, hygienic, MODERN.

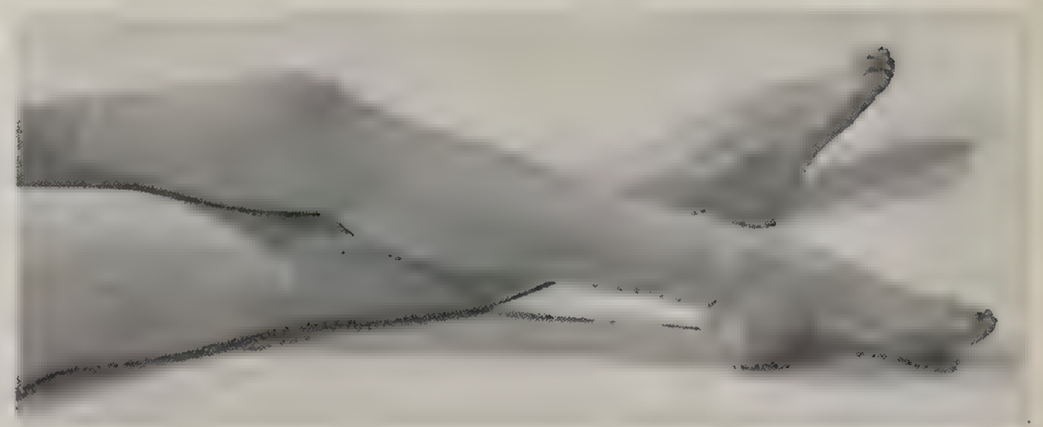




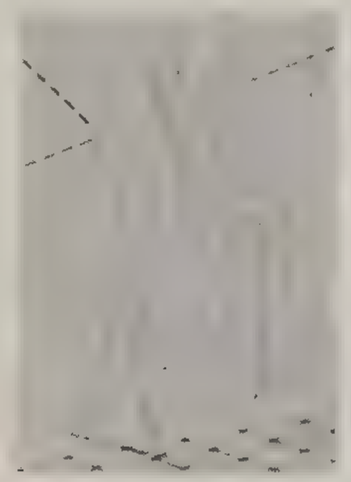


OLD FASHION DOCUMENTARY PICTURES COURTESY OF THE MODERN MUSEUM

No more bustle, hoop monstrosities. Now, dresses are non-hampering, figure-freeing, MODERN.



No more heavy stockings. Now, legs are bare or near-nude in nylons—beautiful, MODERN.



No more manacling shoes. Now, flat heels, ballet slippers, sandals are foot-freeing, comfortable, MODERN.

BLUMENFELD

VALENTINA, designer for the famous and fabulous, has long made "modern clothes" ...almost un-cut, draped-on-the-straight. Here she wears her own design-for-tomorrow, calls it the "simplest dress in the world."

CLAIRE McCARDELL, designer for moderns, designs and wears a "future dress" made merely of two huge triangles that tie at the neck, back and front. Stitched brown Shantung, girded with kid.

BLUMENFELD

RAWLINGS

AMERICAN Colonial décor wasn't all a welter of maple cobbler's-benches and rough beams that bruised the brow. Before the Revolution, in the great houses of the Eastern seaboard, it was quite the custom for rooms to be lofty and lovely and full of an unprovincial interest.... For proof, see the modern New York apartment of Mr. Donald MacMillan, where these clothes were photographed, and where most of the furniture—bibelots and big pieces—was made or used in America before 1800.

In his Grand Style drawing-room (opposite), Mr. MacMillan uses a modern colour scheme—oyster-white damask draperies, blue-green walls, chartreuse rug, café-crème sofa. He adds museum pieces—an American Chippendale mirror; chinoiserie brought back to the Colonies in merchant ships; an 18th-Century card-table made in New York for a family living in Wall Street.

In the library (right), Mr. MacMillan ranges his pre-Revolution pewter and his charming collection of English Delft—shipped to the Colonies by the barrel. At the windows—hand-painted cotton curtains, imported by the fabulous East India Company.

FOR OTHER VIEWS AND SIZES SEE PAGE 178.

Old American custom

It's an old American custom to sew a fine seam at home, or to call in an expert needlewoman to do it. This bolero suit, this town coat—both, Vogue Designs for Dressmaking—have the polished lines that deserve the most skilled labour. Make them of crisp black faille, and sweeten their strictness with a storybook hat, pale silk scarf, antique jewel.

Above: Square, brief bolero. Design No. 5366. The high willow-waisted skirt, Design No. 9653. *Opposite:* Coat has a little collar-band, handkerchief-square peplum. Design No. S-4616

VOGUE DESIGNS FOR DRESSMAKING

GREAT ART...IN FOUR CALIFORNIA HOUSES

On these ten pages are photographs of some of the greatest paintings in the country... in the Arensberg, Robinson, Maitland, and Laughton collections

MANY of the greatest paintings of the Twentieth Century are firmly settled in four houses in California—three in Beverly Hills, and one in Hollywood. All the owners of these collections have had courage, with Mr. and Mrs. Walter C. Arensberg possessing the greatest courage of all, for theirs is both the oldest and the most advanced of these collections. All four of the collections have at least one Rousseau, one Renoir, and one Rouault. The Robinson, Arensberg, and Maitland have Cézanne, Picasso, and Matisse. The Arensberg and Maitland have Juan Gris, Joan Miro, Paul Klee, and with the Laughtons, extraordinary examples of pre-Columbian sculpture. On the next nine pages are photographs of how these collections hang in these four private houses, and by a trick of engraving we show on a black and white photograph, the colour of certain individual paintings.

MR. AND MRS. EDWARD G. ROBINSON have both a small gallery and their own house in which to show their famous collection. In the house itself, they have put the most livable of their paintings—their Renoirs, Cézannes, Degas, Dufys, Grant Woods, Gauguins, Rouaults, Picassos, and Matisses. Among the most notable is the Renoir "Child," on the opposite page.

MR. AND MRS. WALTER C. ARENSBERG have one of the great art collections of the world in their crowded house in Hollywood. There the walls are plaided with pictures, carefully and beautifully patterned into an extraordinary effect. To painting *aficionados,* the canvases are historic; to lovers of Brancusi, of pre-Columbian sculpture, the collection is equally historic. The pre-Columbian objects are among the finest in existence. Among the eight hundred pieces are many early, and now thoroughly familiar, paintings by Matisse, Picasso, Chirico, Dali, Rousseau, Leger, Klee, Miro, and Duchamp. For, starting in 1913, Mr. and Mrs. Arensberg together assembled their collection, its distinguishing feature being the combination of the most advanced forms of twentieth century art with the prehistoric. The paintings range from Matisse back to a painting on an Egyptian mummy cloth of 1800 B.C.; the sculpture, from Brancusi to a footprint by a dinosaur, made about sixty million years ago. (Photographs are on pages 130-133.)

DR. AND MRS. LESLIE M. MAITLAND have one of the most distinguished collections in their serene house. There the quiet walls have gentle masterpieces on them—not many, several to a room. Never thinking of their works of art as a collection, they have tried for no historical completion, no filling in of the gaps. They have bought what they liked for many years and they like, on the whole, the most modern works. So far-ranging, however, is their taste, that the collection now includes Rembrandt's drypoint "The Three Crosses," Alexander Calder, Brancusi, Joan Miro, Chirico, Klee, Braque, Graves, Corot, and Dali. (Photographs on page 135.)

MR. AND MRS. CHARLES LAUGHTON have a small, delicate group of paintings, a small, special group of pre-Columbian sculpture. Chosen with pinpoint selectivity, the paintings are mainly in the living-room and dining-room. The collection includes, besides the Rousseau and Rouault and Renoir, a notable Dufy and a little Seurat. (Photographs on page 136.)

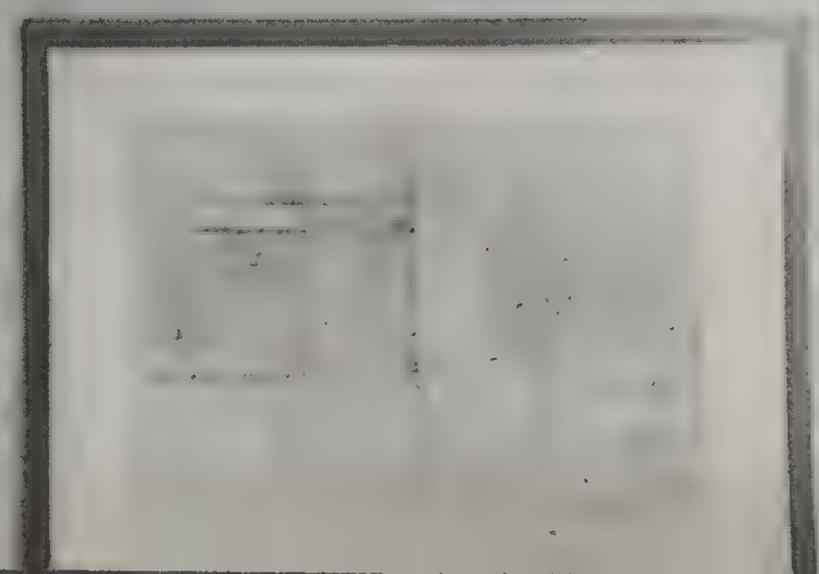
IN THE EDWARD G. ROBINSON LIVING-ROOM, THIS RENOIR CHILD IS SET, WITH EXTRAORDINARY EFFECT, INTO AN OVERMANTEL OF SILVERY CARVED WOOD, THE WHOLE MADE EVEN MORE BEAUTIFUL BY THREE SERENE, TWELVE-HUNDRED-YEAR-OLD T'ANG FIGURES IN CHINESE ATTITUDES.

FRED DAPPRICH

"PLACE RAVIGNIN," THE GREAT JUAN GRIS PAINTING, FREQUENTLY ON LOAN

BELOW, IN COLOUR, PAUL KLEE'S LYRICAL "VILLAGE FESTIVAL"

"THE HAPPY COMEDIANS," ONE OF THE MOST FAMOUS ROUSSEAUS



THE GREAT ARENSBERG COLLECTION

The Arensbergs live constantly with their magnificent paintings and objects, changing them around, sending some on exhibit, stacking others away. The whole house is an exciting assault on the eyes. Below is a photograph of just one small corner of the living-room. The woman with pearls is an early Picasso; so is the drawing of a man. There are two Rousseaus, a village street and a landscape. At the far right is the first version of Duchamp's famous "Nude Descending the Staircase"; on the cabinet are several superb pieces of pre-Columbian sculpture. And at the far lower left, an original letter from Bacon, his famous reconciliation letter to the Duke of Buckingham.

FRED DAPPRICH

LIVING-ROOM (FAR LEFT): CHIRICO'S MASTERFUL "RÉCOMPENSE DU DIVIN"; (FAR RIGHT): ROUSSEAU'S MONKEYS; (CENTRE): A PICASSO FIGURE ABOVE A DUCHAMP SKETCH

LIBRARY: DUCHAMP'S "NUDE DESCENDING THE STAIRCASE"; (RIGHT) DALI'S "PREMONITION OF CIVIL WAR"

With their precise exploratory taste, their delight in scholarship, Mr. and Mrs. Arensberg have both an emotional and an intellectual approach to their collection. (Mr. Arensberg is an authority on the Shakespeare-Bacon controversy.) To them the affinities of present-day painting and sculpture are much closer to the primitives than to the work done in the intervening periods of art. The photograph at the right is a complete explanation of what they have done throughout their house. The great Roumanian sculptor, Brancusi, made the large dark wooden arch to frame his pure and exquisite brass form, "*La Princesse.*" (His model was so beautiful, Brancusi once said, that she kept her mirror in front of her plate at dinner.) Carefully juxtaposed to the Brancusi, stands a great stone circle, a perfect example of the great Pre-Columbian period, and further away, the dinosaur print.

ENTRANCE: BRANCUSI'S "LA PRINCESSE"; DINOSAUR PRINT CENTRE, ON FLOOR

Examples of Brancusi, Picasso, and Duchamp are set, like guiding arrows, in almost every room. The Arensbergs are particularly interested in Duchamp, whose "Nude Descending the Staircase" is possibly the most notorious single painting of this period. Shown above, right, it is nearly always out on loan, never failing to excite admiration, hostility, and curiosity. To the Arensbergs, Duchamp is the most intelligent and germinal genius of twentieth century art.

Recently the entire collection was willed to the University of California at Los Angeles, which will take possession after the death of the donors. In the meantime, portions of the collection are always on loan, forty items sometimes being away. "In fact," Mr. Arensberg once said, "we are almost like a lending library."

LIVING-ROOM: "FRAULEIN LANDSBERG," BY MATISSE, IN UPPER LEFT. DIRECTLY BELOW IT, TWO CÉZANNES, "STILL LIFE" AND "BATHERS"; AT RIGHT TOP, PICASSO; RIGHT BOTTOM, JUAN GRIS; ON THE TABLE, A PRIMITIVE AFRICAN FIGURE, AND A PRE-COLUMBIAN MASK

FRED DAPPRICH

FRED DAPPRICH

Dr. and Mrs. Leslie M. Maitland turned an English house into a modern one, and filled it with low-keyed serenity. They mixed up periods to put a Georgian table under a Matisse, an Aztec mask near a Carrière and a Paul Klee, a Tarascan dog on a modern beige table. In the photograph above, of the modern terrace, there is a Brancusi brass fish on an old wood stand, carved by the artist in his orderly, beautifully grey studio in Paris, where Mrs. Maitland first saw this same fish, five times larger. In the photograph on the opposite page, Mrs. Maitland's sensitive sense of contrast in the entire collection is shown in the apposition of the Modigliani "Girl in White" with the last portrait that Lucas Cranach, the Elder, ever made of Martin Luther.

THE SERENE MAITLAND COLLECTION

"RED CLOTH," JUAN GRIS'S SERENE PAINTING IN THE DINING-ROOM

"GIRL IN WHITE," BY MODIGLIANI • "MARTIN LUTHER," BY CRANACH

DIRECTLY ABOVE, ROUSSEAU'S "HAND AND ROSES" • TOP, MORRIS GRAVES'S PAINTING

RENOIR'S FAMOUS "JUDGMENT OF PARIS"

Mr. and Mrs. Charles Laughton live with their small and distinguished collection all around them. Like the Arensbergs and the Maitlands, they live in a swirl of enjoyment over the acquisition of a new object from Peru, a new example of the great talents of Morris Graves, a new painting from one of the French masters. The Laughton living-room, designed by Paul Frankl, is palely beige, looks out to the Pacific Ocean. Its walls are strong with Rouault, Rousseau, and the Renoir nudes. On the mantelpiece, on tables, stand the various pieces of the pre-Columbian collection. The dining-room, all red and white, is alive with a Raoul Dufy, brilliant with blue. In his own room, Mr. Laughton keeps his seven Morris Graves paintings, admiring the lyric vitality, the patterns of colour of this Oregon artist.

BELOW: ROUAULT PAINTING ON WALL. PRE-COLUMBIAN SCULPTURE ON PIANO

FRED DAPPRICH

rules for clothes

Although Some People (mostly men) who really do not know anything about it like to consider fashion whimsical,—it really isn't so at all. There is a sweet reasonableness about clothes today that is induced partly by the Government L-85 regulations and partly because women like them that way! L-85, contrary to rumour, is still very much extant, which means that our wool suit skirts can, legally, be no wider than 64 inches, wool suit jackets no longer than 25 inches, our sleeves no wider than 19½ inches, most fluffy-ruffles (pleasantly but firmly) curbed.

But aside from Uncle Sam's rules, which are for the purpose of conserving fabric and labour needed for the most serious purpose in the world—the winning of the war—there are other rules for clothes. Some are this Spring's rules. Some are any Spring's; any year's. If you break these latter, only you are the worse for breaking them. But if you break or condone the breaking of L-85—you are tampering with the nation's wartime welfare. RULES FOR ANY YEAR: Don't buy too many clothes. One planned, perfect costume is worthy any number of improvised combinations.

• Don't buy hastily. Consider every new garment in relation to your whole wardrobe. If the new garment doesn't fit into your needs, you not only waste money and time, but you remove fabric from the nation's stock pile. There is enough material for everyone's needs, but not an inch to waste.

• Apportion your clothes money soundly: pay as much as you can for the clothes you wear most—cut corners on the things you need only occasionally. RULES FOR THIS YEAR: Make your navy costume a monotone, shoes to hat. (Blue shoes are now permitted again.)

• Have a white, or nearly white, coat to wear over everything, day or evening. (See page 117).

• Consider the virtues of jersey for...town suit, beach clothes, evening dress. *(Cont'd on page 175)*

Good and ready-made

BUSTER BROWN COLLAR, PEPLUM

Here begins a twelve-page collection of American "ready" clothes. If you have a ready-made figure, choose any of these. If you haven't, don't think you are wasting time on fittings. Carefully fitted ready-made clothes are the nearest satisfaction to made-to-order clothes. On the first six pages: fashion under $75. On the next six, prettier-penny items...

Left: White faille collar on navy-blue rayon crêpe. Long smooth peplum. By Joseph Halpert, $45. Bergdorf Goodman.

Opposite: Dress for a flower hat. Rose Barrack design, Hafner rayon crêpe. $50. Bergdorf Goodman; Frost Bros.; Kerr's

JOFFÉ

CRISP WHITE TOP

SLEEVELESS JUMPER

TIE SILK TUNIC

WIDE FITTED MIDRIFF

SILK DRESS-COAT

1. White rayon faille string-tie jacket. Blue Hockanum wool skirt. By Rose Barrack. $60. Russeks.
2. Black and white tie-silk unlined tunic coat to wear over black dresses. About $50. Bloomingdale.
3. Soft striped coat of grey, black, wine Bemberg rayon surah by Adele Simpson. $75. Saks Fifth.
4. Jerkin, skirt of grey Ducharne wool, $55. Blouse, $23. By Davidow. Stetson derby. Altman.
5. Black dress of Enka rayon crêpe, chartreuse wrapped bodice. By Troy Stix. $45. Jay Thorpe.
6. Surplice peplum dress, rayon crêpe. $45. Pearl-banded sailor. Both Jay Thorpe.
7. Slick-front, cape-back suit of Hafner rayon faille. Sizes 8 to 16. $60. Bergdorf Goodman.
8. Stem dress of rayon taffeta, small waist, draped shoulder, by Troy Stix. $50. Bloomingdale.
9. Low peplum suit-dress of rayon moire with three-quarter length top over slim skirt. $55. Jay Thorpe.
10. Fitted bodice dinner-dress of rayon faille. Discreet bustle. By Capri. $50. Lord and Taylor.
11. Very narrow sheath dress that puts out a huge bow. Enka rayon crêpe. $70. Henri Bendel.

SURPLICE PEPLUM

Good and ready-made

SWING BACK

SLIM-PRINCESS LOOK

DIPPING PEPLUM SUIT

JOFFÉ

NEAT-AS-A-PIN PEPLUM

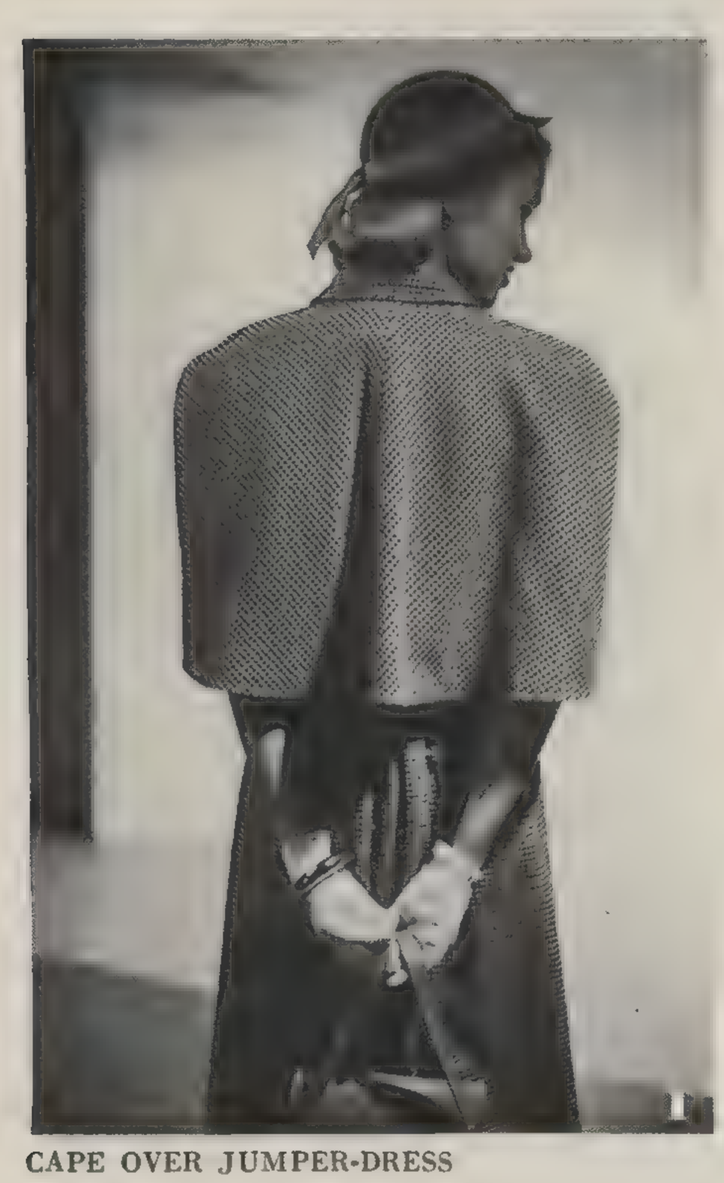
SHAFT-AND-BOW SILHOUETTE

QUASI-CAPE SUIT—GILET LOOK

JOFFÉ

Ready with a check

GLITTER CHECKS, BOW BUSTLE



CAPE OVER JUMPER-DRESS

Checks with fashion interest—ready to wear. **1.** Back-flared cape of brown checked wool, $18. Jumper-dress, $30. Wool blouse, $15. By Claire McCardell. Knox hat. Lord & Taylor. **2.** Short formal dress—rhinestone-studded checkerboard top of rayon crêpe; bow-bustle skirt of rayon faille. By Capri. $50. Saks Fifth. **3.** Front-moving skirt on pink, black rayon taffeta. By Foxbrownie. $70. Bonwit Teller. **4.** Faille collar, velvet bow-tie, on Ducharne rayon crêpe. By Foxbrownie. $70. Milgrim. • All gloves on this page by Wear-Right. **Opposite page:** Very new suit of hound's-tooth-check wool. Cape swings free in back, tucks in like a gilet in front. $70. Blouse, $25. By Eisenberg. Franklin Simon; J. P. Allen; Halle Bros. Plastic bracelets: Nina Wolf

RIVE GAUCHE BOW, SKIRT MOVEMENT

WHITE FAILLE COLLAR, BLACK TIE

ready-made custom

As American as turning on the hot water and having hot water—the custom of buying "ready" clothes that are boldly imagined and beautifully made. Clothes that can look custom-built, if your own proportions are "ready-made."
(All fashions on these six pages READY March 1.)
AMERICAN LITTLE GIRL LOOK. Fawn-and-white wool jersey with piqué tie, cuffs. $125.
Altman; Frost Bros.; Jordan Marsh

AMERICAN LADY LOOK. Cape-coat by Trigere. So uncluttered there is not even a button in sight. Ducharne navy-blue tweed, like deep moss. $125. Henri Bendel; Marshall Field; I. Magnin

AMERICAN TOWN SUITS

Left: Anti-cliché suit of navy wool, the jacket lined with striped rayon taffeta. $110. Blouse, $40. By Foxbrownie. Altman
Right: Expert shawl-collar suit of white-flecked navy wool jersey. $135. Wool shirt, $50. By Traina-Norell. Bonwit Teller

AMERICAN TOPCOATS

Left: Boldly drawn reefer coat of dark blue velour, with a double deal of gold-plated silver buttons. $225. Bergdorf Goodman
Right: Front-flaring tunic coat of brown, pistache, and white checked tweed. By Davidow. $70. Saks Fifth Ave.; Vandervoort's

RAWLINGS

Linda Darnell, of the new film, "The Great John L.," wears Traina-Norell's notable new corselet dress—long bouffant skirt of beige faille taffeta, laced around jet-and-rhinestones into a bodice of black silk jersey. $195. At Bonwit Teller; I. Magnin; J. L. Hudson

OPPOSITE, FIRST: Dinner sheath of Ducharne rayon crêpe; black ostrich boa. Ben Reig design by Omar Kiam. $110. Lord & Taylor.

• Cobweb white batiste bodice and apron on narrow black rayon crêpe. By Nettie Rosenstein. $215. Bonwit Teller

VOGUE'S JUNIOR FASHIONS...

THE young are great admirers of Agnes De Mille. So are we. The ballets she originated for "Oklahoma!", "Bloomer Girl", and "One Touch of Venus" have inspired a new young look in clothes. And so we asked Miss De Mille to stage these pages as if they were ballets. Here, her own dancers wear clothes designed for the American girl to wear off-stage...whether she is an amateur ballerina or simply wishes she were. It was Agnes De Mille who rescued the ballerina from a melancholy *tutu,* gave her a sweater and saucy smile to wear, instead. Who gave girls hair scooped up into tight coils. Feet flat-down in ballet slippers. Pinched waists. Flared skirts. And posture, says Agnes De Mille—the kind which you must practice to achieve—the secret of it all. Here, Miss De Mille is photographed (having just become enamoured of one of Vogue's flower-basket hats; see page 153) with eight of the erect, frankly fine-figured girls who pirouette in her three hit shows: Vivian Smith, Marie Harreton, Theresa Gushurst, Phyllis Gehrig, Rhoda Hoffman, Pat Schaeffer, Pearl Lang, and Bambi Linn. Their clothes: Springtime indoor play-suits which will visit the beaches in June. Graduation Ball evening dresses. Fancy-Free suits.

OPPOSITE (*left to right*) : *Reclining:* Bra-and-shorts. $11.
Resting: Princesse-fitted black romper. Bow-tied cap sleeves. $11.
Stretching: Full-sleeved blouse. Straight shorts. Both, about $18.
Bending: Full, striped skirt, over a black play-suit. About $18.
Knitting: Bra of girl reclining. With rhumba shorts, about $17.
All: Of Everfast spun rayon. Emily Wilkens' Teen Age sizes 10 to 16. At Bonwit Teller; Neiman-Marcus, I. Magnin.
Directing: Agnes De Mille in her own rehearsal clothes; our hat.

• For shops in other cities, see page 182

Rehearsal

"Commencement Dance"

FOR SHOPS IN OTHER CITIES, SEE PAGE 182

"Four Girls and a Gob"

"COMMENCEMENT DANCE" (*opposite*)...Two black-over-pink décolleté Ballerina dresses. One at bar, one at far right. Each $25. *Left to right:* Pencil-line shoulder straps on a square-throated short evening dress of black rayon marquisette, green satin sash. $18. Little-bustle dress of black-and-white checked rayon taffeta. The V-shaped décolletage is traced in black velvet, pointed with a bow. $18. Snug bodice of black Celanese rayon jersey on a checkered taffeta skirt, gathered—like an apron—into soft fullness at the back. $18. All bouffant, ballerina-length short evening dresses: By Young American Deb. Sizes 7 to 15. Lord & Taylor; L. S. Ayres; Marshall Field. "FOUR GIRLS AND A GOB" (*above, left to right*)...Flared-peplum suit of Juilliard wool crêpe. Tightly-buttoned jacket. About $25. Candy-striped collar and cuffs of red, green and white knitted jersey on a navy-blue Juilliard wool crêpe suit. Nicely flared skirt. $23. Crisp white cotton eyelet edges the cardigan throat, cuffs, and jacket hem of a sweet navy-blue Crown-Tested rayon faille suit-dress. $18. Corded little-boy collar; and six inches of cording on the flared skirt of a small-waisted navy-blue suit-dress. Of Crown-Tested rayon faille. $18. All suits: By Judy 'n' Jill. Sizes 7 to 15. Lord and Taylor; Woodward and Lothrop; Marshall Field. Love-in-bloom hats, by Sally Victor. The Appreciative Gob: Robert Pagent, leading dance partner in "One Touch of Venus," photographed in his seaman's blues of the show.

BY OSCAR HAMMERSTEIN II

JEROME KERN songwriter, perfectionist

Oscar Hammerstein II. in Jerome Kern's library in Beverly Hills, California. Friends of twenty years, these two were famous collaborators. It was Hammerstein who wrote the tenacious lyrics for Kern's music in "Show Boat;" for Bizet's music in "Carmen Jones;" for Rodgers' music in "Oklahoma!" and the forthcoming "Liliom." With Richard Rodgers, he is a co-producer of the non-musical hit, "I Remember Mama."

[EDITOR'S NOTE: *Jerome Kern lives in California in a whitewashed brick house full of photographs, first editions, seventeenth-century paintings, big empty envelopes, and old magazines. He keeps no memory book and has very little memorabilia for a man who has had such an interesting life. He himself admits this, says, "I should have been more of a ham and kept scrap books." He spends most of the time in his library, its walls lined with autographed photographs of the famous, among others Stokowski, Mitropoulos, Noel Coward, Lord and Lady Louis Mountbatten; with his famous collection of books which includes first editions or presentation copies of Dickens, Darwin, Barrie, Du Maurier.*

Kern keeps two pianos both equipped with a sliding keyboard and a working desk attached above the key-board. He has an aversion to working on fresh paper, his best scores have been written on the wrong side of an earlier hit. The original manuscript of "Sunny" was turned upside down and scored with the opening of Act II. of "Show Boat."]

HE should be the most spoiled man in the world. There is a complete and continuous conspiracy to let him have his own way. His wife, Eva, is the spearhead of the movement. I'm in it. So are his other collaborators. Max Dryfus, his music publisher, is in it. So are all his friends. So is Jerry.

He does nearly everything he wants to do and seldom does anything he doesn't feel like doing. He shuns routine or discipline of any kind. He may rise at nine in the morning or at two in the afternoon. He may want eggs for breakfast or he may want kippered herring or cold lamb or baked beans or shad roe. You'd think this would give Eva a great deal of cook trouble, but it doesn't. The cooks stay a long time. They join the conspiracy.

He is not dominating. He doesn't demand what he wants. He just seems to expect it, and no one would think of disappointing him. It's a hard thing to explain. Charm is only an approximate word for it. Maybe it's a childlike honesty about his wishes that impels people to grant them. He is such an enthusiastic receiver that you yearn to give him things he likes. So if he wants a chop for breakfast he'll get it. If he wants a poker game, his friends will arrange one. If he wants a lyric for his new melody by next Thursday, it shall be written. You would think that having all of us breaking our necks to please him, he would be a very happy and contented man. He is.

I met him in 1924. Otto Harbach was collaborating with him on two musical plays, and invited me to join in one of them. We went up to Jerry's and Eva's home in Bronxville, N. Y., for our first conference. I had been told that Kern was a hard man to get along with, a tough guy. He certainly didn't seem so at this first meeting. A man of medium height, with keen eyes and a quick smile, he bounced nimbly from one subject to another, giving me a feeling that I would have to be very alert to keep pace with him. He and Otto and I discussed a plot they had already hit upon before my entrance into the col-

Kern, composer of one hundred hits, chooses for Vogue

laboration. Jerry stuck to the high spots of the show. He didn't care what came in between. Otto and I could worry about that. He wanted to talk only about the big stuff and his talk developed it and made it bigger. He didn't play any music. It was all story and showmanship that day. But there were interludes when we didn't talk show. We skimmed over other topics and it seemed that Jerry knew something about everything. I felt stimulated and a little dazzled by him as I left his home that afternoon, twenty years ago. I am still a little dazzled by him.

I wondered why people had warned me that he was a tough guy. Later I found out. He has an abnormal impatience with incompetent fakers and when they cross his path he comes down on them like a blockbuster. I have never been on the receiving end of one of these blasts, but I have seen others get it, and they have had my sympathy.

It was characteristic that he didn't go to the piano that first day we met. He doesn't think a score is important unless it is linked with a good libretto. He is always more intense about story and characterization than about music. Our only disagreements have been caused by his insistence on good actors pitted against my determination to have good singers.

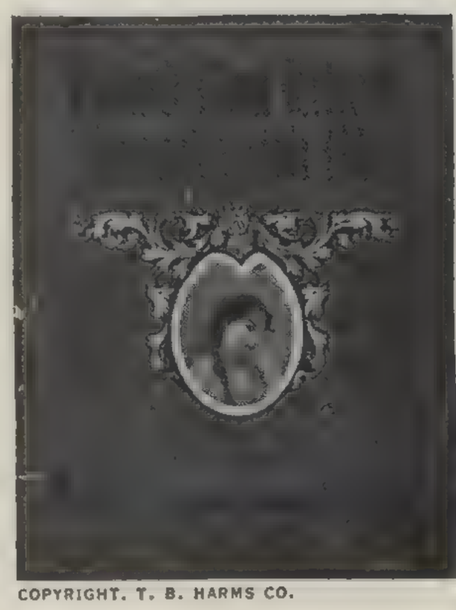
He is annoyingly meticulous about small details. Often he lets the main objective slide out of focus while a minor crisis usurps the foreground of his mind. Once, during a harrowing dress rehearsal, when the scenery was falling down and the actors were *(Continued on page 166)*

GJON MILI

JEROME KERN, THE AUTHOR OF THIRTY-NINE MUSICALS IN 29 YEARS

his own ten favourites

1



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"HOW'D YOU LIKE TO SPOON WITH ME?" was sung by Georgia Caine in 1905, in "The Earl and The Girl." Flip and full of winks Georgia Caine had known Kern since the days when he was Marie Dressler's accompanist. A veteran trouper, Miss Caine toured the southwest at the age of three in a show wagon, escorted by soldiers to ward off Indian attacks

CULVER SERVICE

MORE JEROME KERN

2

"THEY DIDN'T BELIEVE ME": In 1914 a man brought these lyrics to Kern for a song to be sung by Al Jolson, with gestures describing a girl's torso. Instead Kern wrote a ballad, for Julia Sanderson in "The Girl from Utah." With her pretty-pretty ways she made it a sentimental hit instead of a gag.

3

"WHO" was first sung by the incomparable Marilyn Miller in "Sunny" in 1925. Soft, golden, a long-legged volatile doll, she was a featured dancer in the Ziegfeld Follies, later became the successive star of "Sally," "Sunny," and "Smiles," even played Peter Pan for Sir James Barrie. Kern had written an ambitious finale for "Sunny." During the rehearsals Marilyn Miller kept bothering him about one of its strains which she could not get out of her head and kept humming to the company. It was at her insistence that Kern wrote "Who." He said, "Marilyn Miller was the editor, critic, handicapper, clocker, tout, and winner on 'Who.'"

4

"OL' MAN RIVER": It was first sung in 1927 in Ziegfeld's great, last, and now classic musical, "Show Boat." The music for "Ol' Man River" had never been intended for this show but Kern slipped it into the overture. He had another melody planned for the river music but when Oscar Hammerstein II. heard the original river song he told Kern it would make a better love song. Kern agreed and pulled "Ol' Man River" out of his musical kit to take its place. Although Jules Bledsoe introduced it, the song was actually written for another great Negro actor, Paul Robeson, who sang it the next season in London, and in the 1932 N. Y. revival of "Show Boat."

5

"BILL" was first sung in 1927 in "Show Boat," by inky-haired, molasses-voiced Helen Morgan. Kern had literally been hoarding the song ever since he pulled it out of "Oh, Lady, Lady." Now he gave it to Helen Morgan—a former comptometer operator, biscuit packer, beauty contest winner, and night-club singer—to sing in "Show Boat." With her understated voice, sad eyes, and worrying hands, she made "Bill" a heart burn.

6

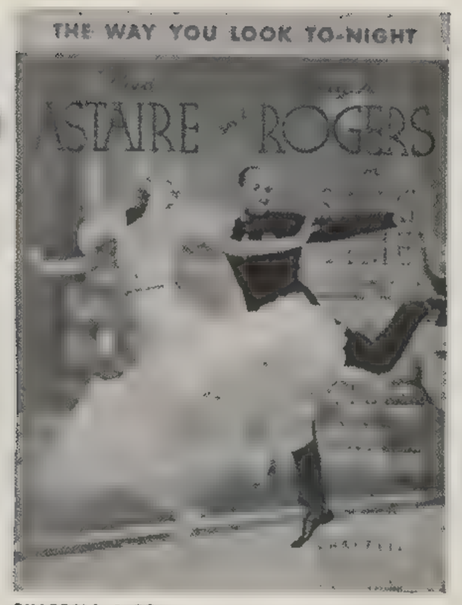
"I'VE TOLD EVERY LITTLE STAR" was first sung by Kay Carrington and Walter Slezak in "Music in the Air" in 1932. A tinkling, tip-tilt tune, Kern said he cribbed it from a bird singing outside his Nantucket window. He also cribbed the opening sequence for this Bavarian musical idyll—let the collaborating bird inspire his hero composer as well.

7

"SMOKE GETS IN YOUR EYES" was first sung by Tamara in "Roberta" in 1933. A pseudo-folk song was needed, to be sung by a Russian emigré who remembered it from her childhood. Kern wrote "Smoke Gets in Your Eyes" as a one-shot number, but Tamara with her beautifully convoluted face, limpid eyes, and soft voice, made it a hit. This was her first starring part; she had been discovered in New York's "Russian Kretchma," a 14th Street night-club. (Recently she was killed in the Clipper crash in Lisbon harbour.) In the same show there was an unknown young man, Bob Hope.

CULVER SERVICE

8



CHAPPELL & CO.

"THE WAY YOU LOOK TONIGHT": It was first sung in the movie "Swing Time" in 1936 by Fred Astaire and Ginger Rogers. As Kern was working on the song, it became Mrs. Kern's favourite, and she badgered it into the movie. While Ginger Rogers was to shampoo her hair, Astaire would teasingly sing it, kidding about the way she looked. In her white soap-sud wig, she was so entrancing that the song became the love ballad.

9

"THE LAST TIME I SAW PARIS": It was first sung in 1940 by Noel Coward, for whom Kern had written it. The lyrics came first, however, and Oscar Hammerstein II. dictated them to Kern over the telephone. Hurriedly Kern took them down on the nearest piece of paper which turned out to be the back of a new score. The two fitted together precisely. No one has sung this song better or more consistently than Hildegarde, a crinkly-eyed night-club singer.

10

"AND RUSSIA IS HER NAME": It was first sung in June, 1942, by Jan Peerce on an André Kostelanetz radio program commemorating the first anniversary of Germany's invasion of Russia. Peerce once sang five shows a day in the Radio City Music Hall—the first year he sang 2,370 times. Since then, however, he has joined the Metropolitan Opera Company, and Toscanini calls him "my favourite tenor."

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GJON MILI

KERN CLOWNING WITH DEANNA DURBIN, WHO SINGS HIS LATEST HIT, "MORE AND MORE" IN THE NEW MOVIE "CAN'T HELP SINGING"

This is the shoe that's seen us through since '42

RAWLINGS

BAKER

SAKS 34TH STREET. $6

AIR-STEP SHOE SHOP. $6 50

STERN'S. $11

LORD AND TAYLOR. $9

SAKS FIFTH AVENUE. $15

This is I. Miller's "Shank's Mare," as it was first photographed in Vogue July 1, 1942. Since then you have seen it thousands of times. It is war-time America's favourite little shoe. Right for our walking feet. Now its designer, breaking a precedent, has released the patent. On the right are its legitimate offspring.

1. City walking-shoe of polished blue calfskin. By Life-Stride.
2. Cavalry-boot russet calfskin. Not-quite-flat leather heel.
3. Portwine-brown calfskin pump, white-stitched sole. By Matrix.
4. Flat black suède pump—leather heel. By Dixon-Bartlett.
5. Dark red calfskin with black leather barrel heel, covered sole.

These are the shoes coming into the news

In spite of shoe rationing and limitations, there are stirrings in American shoe design that may mean more beautiful feet and better walking. Here are some of the signs of evolution...modern materials, modern concepts of balance, foot-freedom.

The news in shoes: more and more flat walking shoes. Flat barefoot sandals. Plastic shoes, soles. New platforms for shoe principles; wedges and clogs; fewer spikes.... Shoes of every sort are getting lighter, more flexible—more like gloves. (Many American women have been wearing little unrationed ballet-slippers, play-shoes at home, and they hate to put their feet back into harness.)... Below is the wonderful new shoe that may be the forerunner of a whole race of softer, lighter shoes. It's a supple unlined pump of suède, built on a walking-wedge. It's called "Ficelle." $17. Saks Fifth.

1. Coming—flat barefoot sandals, for resorts, for house and garden. This rust leather thong-sandal has a stitched leather sole. By Mackey.
2. Coming—flat, discreetly open town shoes, to wear with spring suits. Handsome tan calfskin shoe with closed toe, heel. By Delman.
3. Coming—more and more near-naked play shoes—bright, soft, light. Sun-yellow cotton bound with earth-brown. By Sandler.
4. Coming—more and more plastics to make news in shoes. P.M. sandals of black "patent-leather" plastic—no cracks! By La Valle.
5. Coming—tall-making clogs for small women, wedges for small feet. Beautiful high-wedge sandal of suède, grosgrain. By Carlisle.

BAKER

LORD AND TAYLOR. $6.50

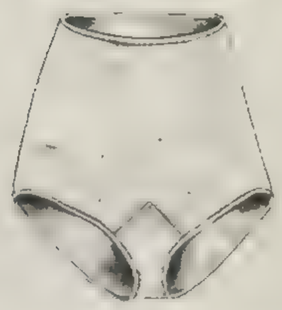
BERGDORF GOODMAN. $20

MCCREERY. $3

JAY THORPE. $15

LORD AND TAYLOR. $11

Figure Question...real and synthetic



PAULINE GORDON—LORD & TAYLOR

ARTISTIC—LORD & TAYLOR

CARTER—BEST

MABS OF HOLLYWOOD—BEST

LILY OF FRANCE—SAKS FIFTH

TREO—BLOOMINGDALE'S

Buy your figure (see left). Or make it (see right). Or do both (and *see!*) Neoprene (oh Neoprene we love you) is the rubber synthetic, giving new girdles that old staying-power. And by us, whose girdling has been in a sag way, that is good.

Left, you see what well-known corset designers have done with neoprene. But in spite of this substitute, there will not be quite as many elastic girdles as there are women who want to buy them. So? Well, so you can build up your own stomach and hip muscles to help out with any hiatus between girdle-wearing. Here are some good tried-and-truisms:

1. (Hips) Stand, hips tucked under, abdomen in, shoulders back. Raise one leg out in front, until the leg and hip muscles feel taut. Hold for several minutes; repeat on other leg.

2. (Hips and waist) Lie on the floor and raise the knees over the chest. Drop the bent knees to one side—then raise the legs along the floor up to the shoulders. Then bring back over the chest. Repeat, other side.

3. (Abdomen) Lie on the floor and raise the legs. Bring them down in steps, waiting at each step. Before touching floor, raise and repeat.

4. (Hips and waist) Lie on the floor, arms outstretched. Raise one leg straight up, then over to touch the opposite hand. Bring the leg up, and down to the floor. Repeat.

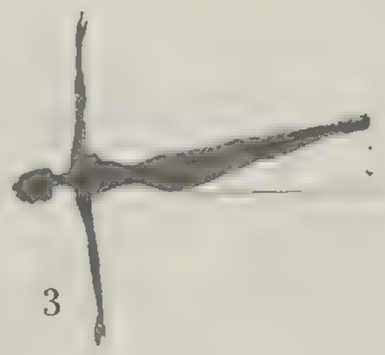
5. (Hips) Sit on the floor. Clasp the ankles, placing an elbow on each knee. Then rock from side to side.

6. (Posture) From a standing position, bend over from the waist, letting the arms dangle in front. Straighten up slowly vertebra by vertebra until you are standing.

• More about corsets on page 181

1

2



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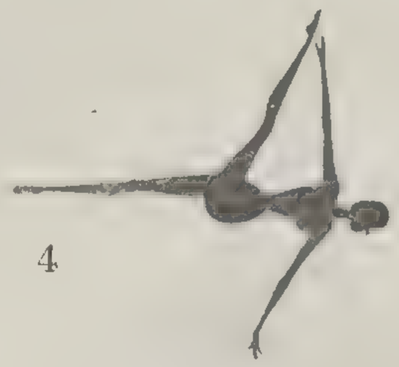

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5

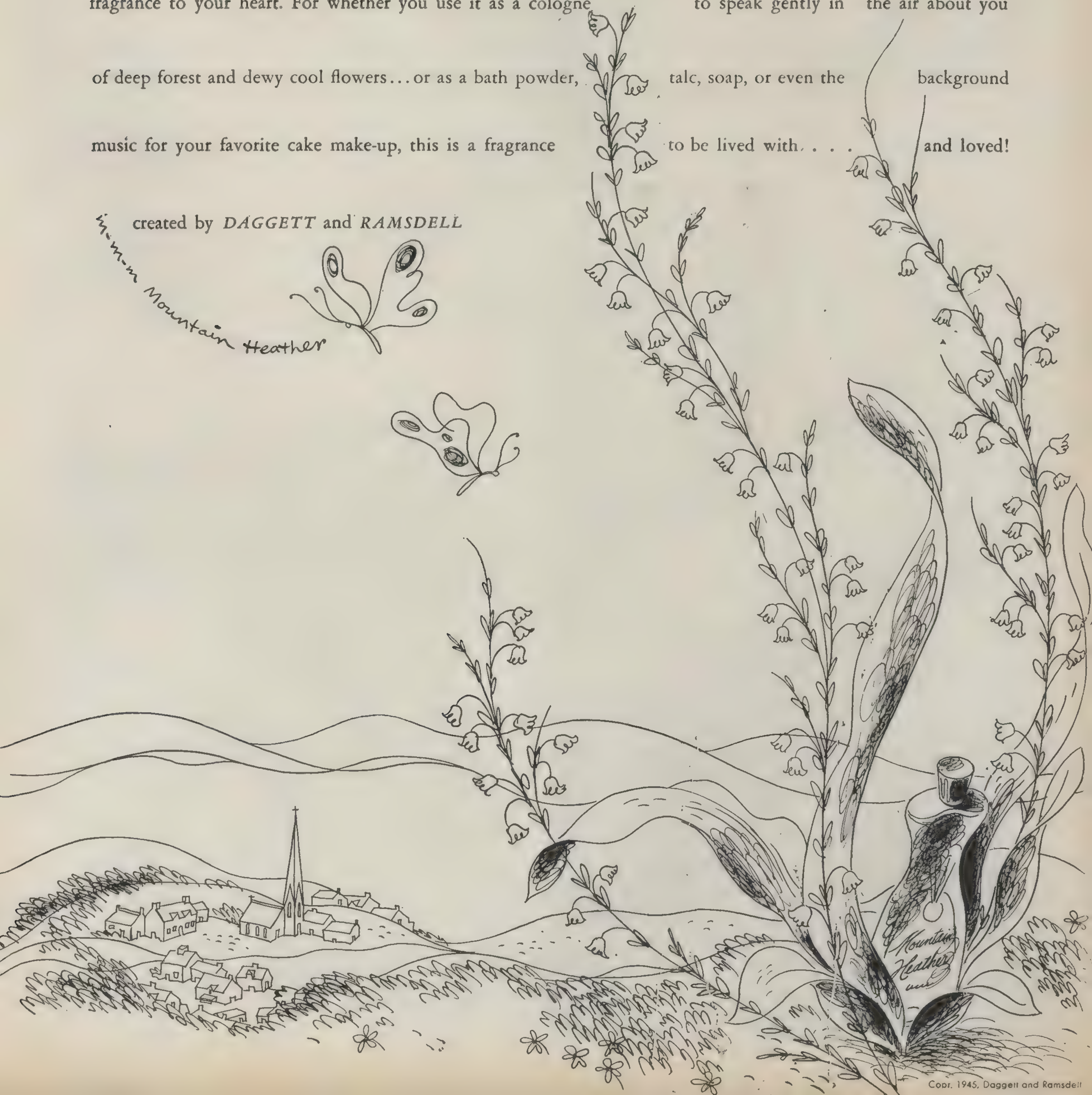
6

m-m-m Mountain Heather

"Across the path of winter, spring throws her first small flowers." **Mountain Heather** Take this fragrance to your heart. For whether you use it as a cologne to speak gently in the air about you of deep forest and dewy cool flowers... or as a bath powder, talc, soap, or even the background music for your favorite cake make-up, this is a fragrance to be lived with . . . and loved!

created by *DAGGETT* and *RAMSDELL*

m-m-m Mountain Heather



Copr. 1945, Daggett and Ramsdell

TOMORROW'S LIVING

(Continued from pages 118–119)

Here are more details of the modern buildings and the clothes shown on pages 118 and 119. The two pages are designed by Herbert Bayer. The fashions were photographed by Rawlings.

MODERN BUILDINGS

(Top left of page 118.) A multiple housing unit with a modern expanse of windows, known as Landfair Dwellings, Westwood, California. Designer Richard Neutra. Collaborator, Phistere.

(Lower left of page 118.) A Los Angeles house designed especially for a hilltop site, with wide eaves to protect it from the sun's glare. Designer, John Lautner.

(Centre of page 118.) Blue-print of a community plan—Channel Heights in San Pedro, Los Angeles. The architect, Richard Neutra. Collaborator, Lewis Eugene Wilson.

(Spreading across pages 118 and 119.) Plan for the Cité Universitaire du Brézil, near Rio de Janeiro was planned by Le Corbusier and Pierre Jeanneret.

(Top right of page 119.) Massachusetts house with walls like huge windows. On the other side of the glass walls: Furniture by the modern Finnish designer, Alvar Aalto.

(Winding across the centre of page 119.) New York Park Commissioner Robert Moses' plan for the Traffic Crossover of Northern Boulevard on Long Island.

MODERN FASHIONS:

From left to right. Navy-blue bertha-shoulder dinner-dress. Of Enka rayon crêpe. By Nettie Rosenstein. Bonwit Teller; Marshall Field; I. Magnin.

• Sequin sweater-blouse dinner costume. Full white rayon-chiffon skirt worn over white silk-and-rayon jersey pajamas. Hattie Carnegie original. I. Magnin; Seidenbach's.

• White jumper-blouse evening dress. Gilt bead-and-paillette banding on the long scarf. Of Onondaga rayon crêpe. Saks Fifth; Rich's; Garfinckel's.

• Star sequin-studded twilight blue rayon and cotton net evening dress and cape. Hattie Carnegie original. Neiman-Marcus; Joseph Horne.

• Pale blue sari dress outlined in crystal and silver paillettes. Of Onondaga rayon crêpe. Bergdorf Goodman; J. W. Robinson. All: sizes 10 to 16

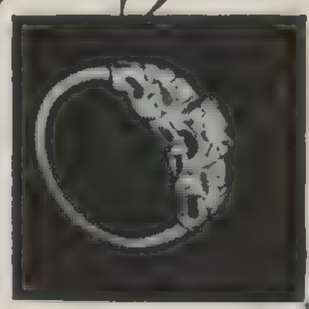
SORRY IF WE'RE LATE

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

Le Cirque--- pure silk scarf by Echo
All the dash and beauty of a vivid French poster
Pink and black on white, cherry and navy on white
also powder and violet on white $12.95
Edgar C. Hyman Co., 485 Fifth Avenue, New York 17, N. Y.

She's Engaged to a member of the Royal Canadian Air Force

She's Lovely!



HER RING—a handsome upraised center diamond flanked by smaller diamonds on intricate design in gold.

FRANCES KING, of Poughkeepsie, N.Y., of the old Hudson River family—another lovely Pond's bride-to-be. Her engagement to H. Paul Richards, of the R.C.A.F., was announced last May

Pretty as a picture—and a complexion so petal-clear—you'd think Frances' beauty was just happenstance.

But Frances says she *keeps* it that way with her faithful Pond's devotions.

"Skin *needs* regular care," she declares. "I love my daily Pond's Cold-Creamings. They make my skin feel glorious. *Looks* fresher, too."

HOW FRANCES BEAUTY-CARES FOR HER FACE WITH POND'S

First—she *smooths* snowy Pond's Cold Cream all over face and throat, pats it with brisk finger tips to help soften and release dirt and make-up. Tissues off well.

Next—she *rinses* with more luscious-soft Pond's, plying her white-tipped fingers around nose, mouth, cheeks, forehead. Tissues off. "This double-creaming is *important*," Frances says, "makes skin *extra* clean, *extra* soft."

Use Pond's Frances' way—every morning, every night. Daytime, too, for clean-ups. You'll find it's no accident engaged girls like Frances, noted society beauties, love this beauty care.

Get a *big* jar of Pond's Cold Cream today. You'll like being able to dip the fingers of *both* your hands in the luxurious, *big* jar.

SHE'S A DARLING! Frances is petite, with wistful brown eyes and a skin that literally stops you, it's so baby-soft and *clear!* "I keep it nice with Pond's Cold Cream," she says. "It's such a grand cream for giving skin that beyond-a-doubt cleanness and sparkle."

ON HIS FURLOUGHS Paul and Frances are inseparable. While he is away she serves, too—in the Red Cross, Canteen, Halloran Hospital.

TODAY—many more women and girls use Pond's than any other face cream at any price.

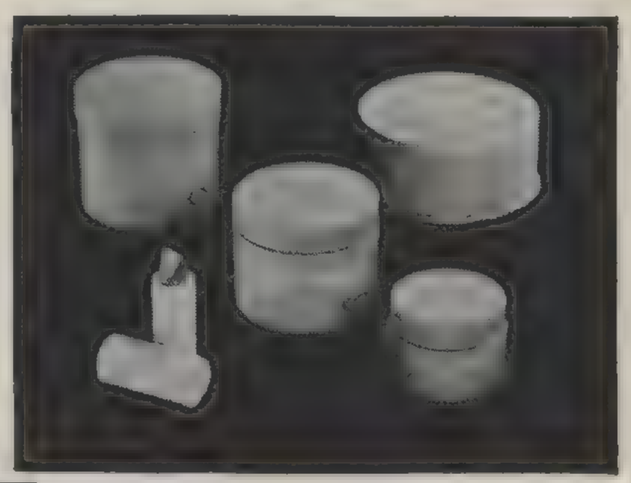
She uses Pond's

A few of the Pond's Society Beauties

- MRS. VICTOR DU PONT, III
- LADY BRIGID KING-TENISON
- MRS. GERALDINE SPRECKELS
- MRS. CHARLES MORGAN, JR.
- MRS. JAMES J. CABOT

DISCOVERIES IN BEAUTY

Pointed at the target of the pretty face *under* the hat, is "Golden Arrow," the excellent cosmetic conclave by John-Frederics... purposeful creams plus make-up. Bonwit Teller



"?" is the sign of Alexa's perfume, "Enigma"—a mystery-making perfume with a deep blue note. In two potencies: *extrait* and light; in fine black bottles. Saks Fifth Avenue

Make up your fingernails with a nail enamel that's geared to night-light: it's Peggy Sage's idea. To four of her best colours, Miss Sage has added a shot of shimmer. Altman has it

BAKER

Look—if you were nineteen...

and it was near the spring, and your beau
had a leave—wouldn't you like such a dress?
It's a young and tender thing,
with little eyelet ruffles curling
the edges here and there, and a skirt that
falls slimly but dances well too.
In navy or black rayon crepe, 10 to 18, 27.50.

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MINNEAPOLIS • PROVIDENCE • PHILADELPHIA • ST. LOUIS • ST. PAUL

Dwalyne hand-made

LINGERIE

Hand-made lingerie as versatile in design as it is precious in quality . . . with flattering details to compliment good taste and accent feminine loveliness.

MADE OF QUALITY RAYON CREPE

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Young Beauty .... again!

BY THE CHEMIST'S SKILL

OILS OF THE WILDERNESS

This is the promise of FRANCES DENNEY:

Your skin can look young and beautiful!

FRANCES DENNEY Chemists announce these important scientific facts:

1. Your skin must have vital substances for Beauty. In science some of these are known as LIPOIDS.
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JEROME KERN

(Continued from page 155)

uncertain of their lines and the light cues were all wrong, Jerry rushed down the aisle screaming—not about these vital worries. Not at all! It was about a prop in the stage setting. The scene was the old Hoffman House bar. There was a brass cuspidor on the set. Jerry had ordered it. But the property man had forgotten to place the small rubber mat that belonged underneath it. No defect in the dress rehearsal discouraged him or infuriated him more than that.

This very sensitiveness to detail, however, makes him a very good director. He doesn't actually direct plays, but standing behind a director's shoulder, he is an invaluable contributor. Standing behind a dance director's shoulder he is a pain in that director's neck. He is difficult to satisfy, has little confidence in most choreographers, and is generally uncooperative with them.

If he feels like working—and he doesn't work unless he feels like it—he may start at nine in the morning and work until three the next morning. Next day he might switch away from the grind and spend the afternoon at a telephone making bets on the races. Or he might go right back to work as soon as he wakes up. Whatever he does and however he may indulge his whims, the musical score for the show or the picture is always written on time, and it is always good. The music is happy and often tender, and always honest. He has high standards, impeccable taste and rare detachment in judging his own work. He has no desire to write so-called "serious music" (a phrase he hates) but he is intensely serious about the music he writes. I have heard him wrestle with a modulation for hours, take off his shirt and work in his undershirt, the sweat pouring off him. He won't let go of a musical problem until he licks it.

There is no set rule for Kern's approach to the creation of his melodies. Most of them are written for specific situations to be sung by specific characters in the story of a play or picture. But many of them come out of a sketchbook in which he jots down tunes that come into his head in between pictures or plays. At all times he has a backlog of promising themes. "Smoke Gets in Your Eyes," the song for which Otto Harbach wrote such a lovely lyric, was originally composed by Kern as the signature theme song of a radio series he was preparing. He never went ahead with the radio project, but when he and Otto were working on "Roberta" he played the melody for Otto and they decided to put it into the show.

Jerry got the melodic theme of "I've Told Every Little Star" from a bird. He swears it! He heard a finch outside his *(Continued on page 168)*

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JEROME KERN

(Continued from page 166)

window in Bronxville singing the first line and he built a refrain on it. We are further indebted to the finch because we opened the play "Music In The Air" with this very episode, a composer getting inspiration from a bird song. Incidentally, "I've Told Every Little Star" proved to be a stubborn tune and for a whole summer resisted my efforts to set words to it. There were times during those hot August days when I wished the finch had kept his big mouth shut.

He is very appreciative when he gets a lyric he likes. It is fun to submit verses to him. In most cases, he has written the melody first and the words have been set to it. The typewritten lyric is placed on the piano. He plays his tune and I sing what I've written. I have a sensationally bad voice. Billy Rose says I sing like a raven. But Jerry is used to it and he listens eagerly. He chuckles at a well-turned line—a nifty, he will call it—and if he likes the lyric very much he'll finish the refrain by banging the palms of his hands on the keyboard in a final ecstatic discord. This is only for special occasions.

When he submits a refrain to me, one that he likes very much, he is likely to be nervous and have a little stage fright as he starts. Often he'll make a mistake half-way through, pound his palms on the keyboard, call himself names, and begin again. He has no false modesty about a song he likes and when he's finished it he doesn't wait for you to come to the house. He'll call you up, place his phone near the keyboard and play the melody into the phone. We have done lots of long distance collaborating in this way.

He likes to wear bizarre clothes. He has an excellent supply of conservative suits, shirts and neckties, but on days when he's bored with this conventional attire, he will saunter forth in a pale blue coat with brass buttons, a Heidelberg student's cap, and a silk Paisley scarf converted into a cravat. This happens in Beverly Hills, of course, not in New York. He likes Southern California. He built a house there several years ago, sold his home in Bronxville and moved all the furniture to the West Coast. The feeling of the house inside is exactly as it was in Bronxville. Jerry knows a good deal about furniture, china, and silver. He supervises the inside of the house decorations. Eva's interest is the outside. She works all day in her garden, while Jerry is inside planting tunes and making them grow out of his piano. When he finishes one he calls her in to listen to it.

Eva is English. Jerry spent a good part of his youth in England. They met and married there. He was not a famous composer then, but it didn't take him long to get going. Before he was *(Continued on page 170)*

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JEROME KERN

(Continued from page 168)

thirty he had rolled around with many song hits and play successes. In the early days he was a rehearsal pianist for Frohman's musical productions. At that time the European composers were in their heyday and nearly all the musical shows produced in New York and London were English adaptations of foreign libretti with their foreign scores kept intact. When Jerry played for rehearsals the score did not always remain intact. He had a little trick. When the company had been rehearsing for three weeks and were good and tired of the tunes they had been memorizing, Jerry would sit at his piano in a corner of the stage and start idly to tinkle a little refrain of his own. A ripple of delight would go through the company. A new tune. What was it? How fresh it sounded! The manager or director or star who was present at the time would get the bright idea of interpolating this delightful melody into the score. They would have the feeling of having accidentally discovered a gold mine—and in many cases they had.

During his interpolating days, Jerry was as pesky and exacting as he is now. Dillingham was producing a show in which Jerry had one song, but Dillingham had never even met him. At an orchestra reading, a young squirt shouted from the back of the house to the conductor to stop playing. He then went down into the pit and proceeded to take the music off the stands. "Who are you?" shouted Dillingham. "What are you doing?" "I'm the fellow who wrote this song," Jerry shouted back, "and I don't like the way you're doing it. I'm taking it out of the show!"

Born in New York, he loves to visit it now. He likes particularly going to the theatre there. He is almost never seen in a night club. He is not, however, a man who likes to go to bed early. I am, and he knows it and it is his delight to exert his ingenuity to keep me up. Just as I'm sliding out the door to sneak unobtrusively to bed—"The Hammerstein glide" he calls it—he will think of some topic that he knows will keep me up. If we are doing a show, that is easy—"About that reprise in the second act..." and he's got me. Every hour he keeps me up is a feather in his cap.

He hates songs with the word "cupid" in them. He likes collecting things—stamps, books, silver. He is bored by grand opera. He loves funny stories and when he starts laughing he can't stop. I have seen him literally roll on the floor with laughter.

He loves his wife and his daughter and their home. He is closely attached to a few old friends. He is positive about all things. He hits hard when he hits, hates hard when he hates, and bears grudges for years. He is often capricious and unpredictable. I love him very much.

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"ARE CLOTHES MODERN?"

(Continued from page 121)

posture is the straight, balanced on the ball-of-the-feet, head-high posture that commonly gives Indians and trees such dignity and grace. Lingerie is inexpensive, well-designed, uncluttered, unbinding, hygienic, next-to-nothing-next to you. And girdles are feather-light. Soft, flexible, with a sort of tactile consciousness. They are more support than reform. Modern. Made of the most modern of materials, the fabulous, formula-born rubber-substitute, Neoprene.

Let's start from the ground up. Shoes are more soft, more flexible, more near the natural contour of bare feet than any since the Grecian sandal. It is characteristic of the present time to use our feet. To walk and market and shop and dance and play and work. The modern woman is not fettered or bound. How does the Museum's wall inscription apply? "The more helpless a woman, the more attractive she is supposed to be to man. To keep her from moving freely, he hampers her walk with anklets, stilts, hobble skirts and heels." Maybe he *did* somewhere, sometime. But if you look at the modern shoes on page 158 and 159, you may conclude that that is past history, that the battle of the sexes is currently over. The very structure and materials of shoes are modern. For instance, plastic patent leather that will never crack; that can be dented with a pencil, give with it like docile rubber, and then return to its original shape. The unnatural tilt of a stalagmite-high heel that tips the pelvis and throws the head forward is gradually dwindling in favour of the feet-on-the-ground look. All very characteristic, very modern.

Is hosiery modern? Not only modern but one of the wonders of modern engineering and chemistry and design. Even with the cutting off of civilian supplies of nylon the hosiery industry has in the space of months hurdled the problems of rayon and made stockings that are beautiful, inexpensive, sheer. Some dry almost as quickly as silk. Their sheerness is a two-thread, three-thread dream. And they are *available.*

The museum makes this rather scolding statement: "Today's designers don't know any better way of using a fabric than cutting it to pieces. These pieces put together in the cabalistic art of the tailor become our clothes. Instead of turning out simulated tailor-made clothes, industry could produce intelligent garments, designed for machine production only. These would be modern clothes." Why assume the inviolability of fabric, which is woven primarily to be cut and fitted into garments? Are vegetables to be eaten whole? What is the value of fabric if it does not serve our ends? Present-day clothes are a direction evolution. They are tailored to our climate, our lives, our figures and incomes. Look at the

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IF WILSON HAD TAKEN LODGE TO PARIS

(Continued from page 116)

what could be done to save the party. Schriftgiesser, Lodge's biographer, believes that the Massachusetts Senator and the former President agreed that the salvation of the Republican party could be assured only by the defeat of any treaty Wilson might bring back from Paris; and that the salvation of the country depended upon preserving the Republican party.

To the end Lodge always claimed that he was for a treaty, but not for Wilson's treaty, and even for a League of Nations, but not for Wilson's League. He was active in William H. Taft's League to Enforce Peace as late as 1915. Indeed, he made a speech supporting it at the very dinner in Washington at which Wilson unexpectedly came out in favour of the Taft organization; but from that hour Lodge began to cool toward the League to Enforce Peace and soon he was working against it. Apparently he dropped it solely because Wilson took it up. His opponents have dismissed this as mere hypocrisy, but why? To a bitter partisan, the fact that the League was Wilson's was a defect that outweighed all its virtues.

There is no doubt whatever that Lodge disliked Wilson personally, but there is serious doubt that his whole policy was based on this personal dislike. It is much more likely that it was based on the violent hatred Lodge cherished for Wilson, not as an individual, but as a successful leader of the Democratic party. It is reasonable to assume that the personal animosity reinforced and sharpened the partisan hatred; but there is no good reason for assuming that it was the stronger force.

Lodge was a vain man and a vindictive man; but he was also intelligent. He was too intelligent to wage such a fight as he put up in 1919 and 1920 on vanity and vindictiveness alone. But he was the kind of man who could believe sincerely that the whole future of the country depended upon the success of his party; therefore it was easy for him to persuade himself that in defeating Wilson he was actually rescuing the United States from a terrible danger to which the fatuity of a majority of the voters had subjected it.

Rancorous partisanship, not mere spleen, is the key to Lodge's course of action. The fact that not merely Wilson and the Democratic party, but all civilization as well was in jeopardy he simply could not see; for rancorous partisanship always blinds its victims to issues that are larger than party.

But if Lodge, even before the treaty was written, had made up his mind that it must be beaten, would he have accepted an invitation to share in the writing? Hardly. That would have handicapped him in fighting it. It is probable, therefore, that Wilson could not have taken Lodge to Paris had he *(Continued on page 174)*

FOOD FARE from the Wine Cellar

It happens in the first of families: any night may suddenly be guest-night — with *you* acting as chef de cuisine!

You peek pridefully into the refrigerator at four lamb chops. Luscious! They deserve the best. So into your Wine Cellar* — and out — with a wonder-working bottle of California Cabernet or Burgundy. With such help you devise:

Mixed Grill au Vin: Take your 4 thick lamb chops, 4 thick slices of liverwurst, 4 thick slices unpeeled orange, 4 cooked potato halves brushed with butter or margarine. Then make a quick wine sauce by heating 2 tbsps. margarine, 1 tbsp. flour; stir in 1 cup Cabernet or Burgundy and ½ tsp. sugar; season to taste with salt, pepper and herbs. Broil chops in preheated broiler until brown on one side, basting with the hot wine sauce. Turn, put in other items and broil, basting meats frequently with the sauce until done. Serve, pouring any remaining sauce over all. And don't forget wine at the table—generous glasses of the same Cabernet or Burgundy!

You've started something. But good! This first taste of your own wine-cookery will lure you on and on to new culinary conquests. Our recipe booklet points the way. Write for it to Wine Advisory Board

While it's coming, look into your Wine Cellar again. There's a bottle of Chablis, perhaps? Or Sauterne? Either one will turn this taste-trick:

Fish Steaks in White Wine: Marinate (for several hours in refrigerator) 3 thick fish slices or fillets in 1 cup California Chablis (or Sauterne). About an hour before dinner, cut 3 carrots in strips, parboil 8 minutes in 1 cupful boiling salted water; pour into shallow baking dish without draining. Add a sliced onion. Place fish on top. For sauce, melt 3 tbsps. butter or margarine, add 2 tbsps. flour; stir in a bouillon cube and wine in which fish was marinated. Pour over fish. Salt and pepper, top with lemon, and bake uncovered in hot oven (450°) 25 minutes, or until tender. Heap vegetables around fish. Serve to 6 with glasses of chilled Chablis or Sauterne.

Wait now — there's something more in your Wine Cellar: a bottle of Sherry, Muscatel or Port. Guest-wise, they'll rise gracefully to most any occasion. For at the ring of the doorbell, you pour out small glassfuls, open a box of cookies or crackers and guests will stay —satisfied and happy. Try it!

***Let's have a Wine Cellar!**
Find a spare shelf, closet, room or cabinet and we'll show you how to convert it into a "Little Wine Cellar All Your Own." Our booklet of that name contains the simple instructions and we send it —freely and eagerly—when you write Wine Advisory Board, 85 Second Street, San Francisco 5, California.

"ARE CLOTHES MODERN?"

Good and Ready-made fashions on page 138 to 149. All fashions which were made from material cut up and sewn together without losing the inherent beauty of the material.

Coats are warm, comfortable, light. So modern they are a little like Flash Gordon; a touch Superman. See the white and gold-buttoned travel coats on page 117. Consider how modern, how colourful and comfortable and natural sweaters are. Never has the sweater had such a vogue...for day and night. Its full-length counterpart, the jersey dress, is the favourite dress of America. Modern too. Fashion, now more than ever since *Pithecanthropus Erectus*, is all comfort, grace, ease, naturalness. It is the very negation of posturing and falsity. The purpose of these clothes is keeping their wearer warm or cool, well-covered, free to do the work and play, to dine and cook, to garden and study and travel and live in 1945 in America. All very characteristic of the present time. Very modern. We hope we have proved our point. Do our readers agree with us?

IF WILSON HAD TAKEN LODGE TO PARIS

wished to do so. There is just one consideration that might have induced him to go. This was the possibility that he could have sabotaged the treaty more conveniently in Paris than in Washington. If this seems shockingly close to an intimation that Lodge was capable of moral treason, remember that he actually did give Henry White, Republican member of the delegation, a message for Lloyd George and Clemenceau, informing them that the President did not really speak for the United States, therefore the British and the French need not take him too seriously. White was too loyal to deliver the message, but Lodge sent it. If he had been a member of the delegation, would he not have delivered it? As it was, Wilson had a desperate struggle against the British and the French. With one of his colleagues working against him, he would have had no chance at all. Therefore, if Lodge had gone to Paris the outcome, as far as this generation is concerned, would have been approximately the same.

But as we look back on that bitter and senseless fight a quarter of a century ago, and then look at the world around us, another "if" comes to mind that has plenty of meaning, all too much meaning. It is this: if a comparable situation arises at the end of this war, will our present leaders be less blindly partisan?

[EDITOR'S NOTE: *Terse, knowledgeable, and a myth-smasher, Gerald Johnson is the author of "America's Silver Age," "American Heroes and Hero Worship," and "Woodrow Wilson."*]

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RULES FOR THIS YEAR

(Continued from page 138)

• Consider the chic of checks—but only if you are slender.
• Wear a white hat and gloves *now* with your dark costumes—good Spring opener.
• Develop your sweater wardrobe with handsome separate skirts.
• Find a pretty way for your hair—but keep it in line; no fuzzy-wuzzies desired.
• Try building a wardrobe around hats; for example: the plan of one dark suit, two dark dresses, four or five wonderful hats with shock value.
• Learn the flattery and line value of a smooth, close veil, properly put on—not just tied around the hat with ends flying any which way.
• Choose a flattering *and* comfortable shoe (see pages 158, 159). Fewer shoes in store for you in 1945.
• Consider the quiet distinction of dark green for Spring.
• See how 1945 a beige suit looks when worn with an orange blouse or scarf and a hat in smoky shades of tulle—layers of beige, grège, grey, and brown tulle that look like a whiff of smoke.
• Train your eye to new combinations of materials. Don't be surprised to see *one* hat combine straw, tulle, satin, felt, feathers, and flowers—yes, all of them. Expect any unexpected combination of fabrics: a brown satin blouse with a brown-and-white dog-tooth tweed suit. Perhaps a taffeta bow inserted at the back of a grège wool coat. Many combines of knit and satin.
• Continue to encourage a high-necked look. Tuck a silk scarf into the neck of your blouse, circle it with a choker necklace, and add your sunburst or "order" pin.
• Even if you've always lived in suits in spring, consider this season a coat-and-dress costume. Coats have more character than they've had in many a year...knitted coats, tweed coats, satin coats, faille coats, checked coats, and excellent cape coats that are costumes in themselves.

HAVE A "PAPER HOLIDAY" TO SAVE PAPER

Paper does an essential war job nowadays. To help save paper—why not instigate in your town, a "Paper Holiday Plan" which has worked successfully in other cities? Under this plan, retail merchants forego wrapping any products in paper other than such commodities as fresh cuts of meat. The paper saved will be converted for use as wrapping paper for vital ammunition, blood plasma, food for our fighting men. Be proud to carry unwrapped packages. Cooperate with a "Paper Holiday Plan."

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Old-Fashioned
Put one lump sugar in Old-Fashioned glass; Add a few drops of Angostura Bitters; Moisten with 2 teaspoons of water; Add two ice cubes and a jigger of Myers's Jamaica Rum; Decorate with maraschino cherry, a slice of orange, a slice of lemon.

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UNCLUTTERED COOKING

By Kira Hawkins

Although I live in Glen Head, Long Island, I teach cooking in the ground floor of a charming New York house. When the class has finished cooking a meal in the front kitchen, we move into the dining-room at the back —to eat it and criticize!

I teach in a family kitchen because I want to create as much as possible the same surroundings and problems that people find in their own kitchens. Although the equipment we use is more than sufficient, it does not include a lot of gadgets and electrical devices. Personally, I would hate to be without them and have many in my own kitchen, but most of my pupils do not, nor can they get them, and so it is better for them to learn with the simpler utensils. (Especially camp-following war brides.)

I think I can divide the pupils who come to me into two groups: Those to whom cooking is a complete mystery, and who want it solved; and those who know quite a lot about cooking, but are anxious to learn some fine points, and special dishes.

My classes are limited to from five to seven pupils; we prepare four or five different dishes at a time. These I assign according to the people's abilities. Naturally my greener pupils have to be shown many things that the others already know, such as measuring accurately, what utensils to use for different purposes, and—what seems to be the universal bogey of beginners—lighting the oven! I find that there is plenty of give and take in a group of people, and that they learn a great deal from one another.

When my pupils arrive for their lesson, I first explain, then allot the recipes. Then they prepare the meal absolutely from scratch, doing everything themselves. This applies especially to pastry, for you just have to handle it to get the "feel." It takes longer, but the results are far more satisfactory.

When a person is making her first attempt, she should not undertake too much. It is much better to present one dish well cooked (and on time!) than to attempt a three-course meal and not succeed. It is much harder to acquire confidence, once one has failed.

One of the great difficulties beginners have is this timing of meals. Many cookbooks now indicate the time necessary for the preparation of each dish, and that should be a great help. If, however, one has no idea how long a dish will take, do all the preliminary work well ahead of time, such as measuring, peeling, cutting up, sifting, et cetera, and then one is ready for the actual cooking of the dish for the time indicated in the recipe. Many dishes can be hurried by a hot oven, or slowed down by a cooler one. This even applies to a soufflé (although limited to ten minutes). *(Continued on page 177)*

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UNCLUTTERED COOKING

(Continued from page 176)

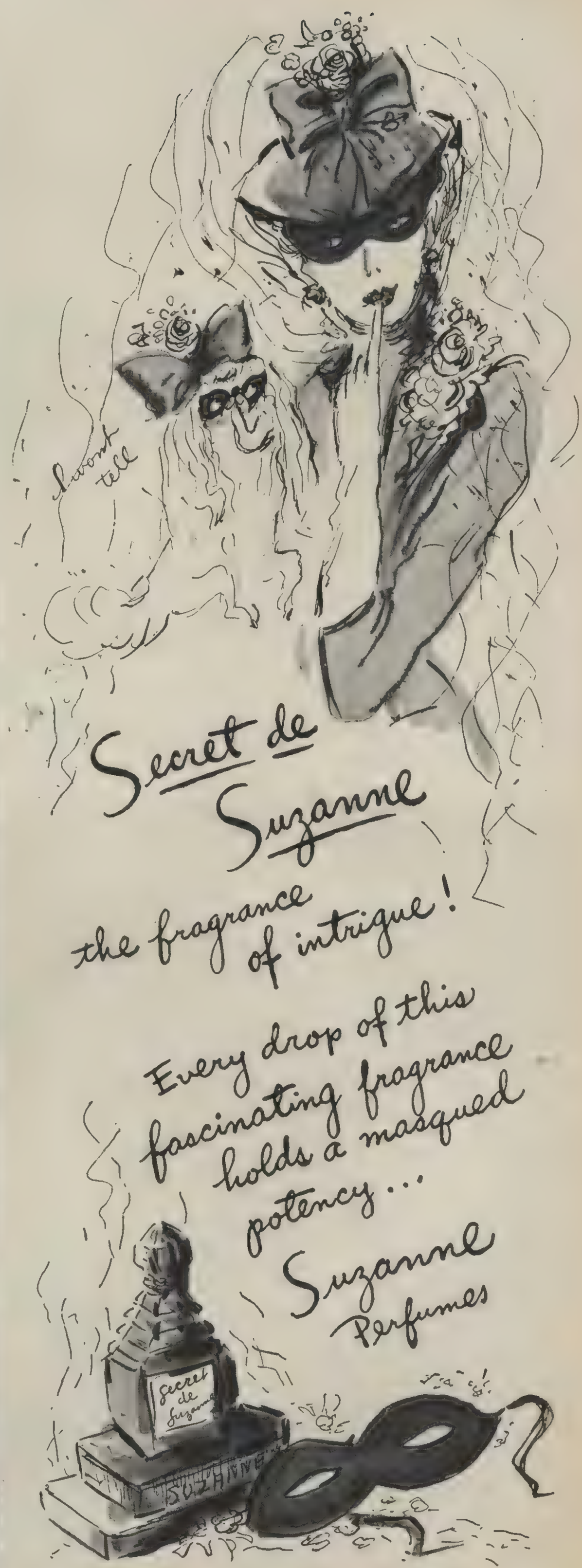
Remember the classic story of Vatel, maître d'hôtel of the great Condé, who committed suicide when the fish did not arrive on time for a dinner that his master was giving in honour of Louis XIV!

When you attempt to cook your first meal—1. Start well ahead of time. 2. Study your recipe carefully. 3. Collect all the supplies and utensils that you will need on the work table. 4. Measure your ingredients carefully. That is very important for a beginner who does not yet have the "feel" or know what a dish should look like during the different stages of preparation. (You will often hear people say that their cook never measures a thing, and yet makes the most marvellous cakes, et cetera. That may be quite true, but bear in mind that that cook has prepared that cake hundreds of times.) 5. Wash up and put things away as you go along, for there is nothing more discouraging than a sink full of dirty pots and pans. As you become more experienced, you will find that you use fewer dishes and bowls, but don't ever let them "smother" you or you will never feel like entering the kitchen again. When you are planning a meal, make a plan of work, so that you won't be needing the same pot or casserole for several dishes, or so that the oven won't be too crowded. Never plan more than one dish to be finished at the last moment.

Our modern life is so full, that many complicated dishes, requiring too much time, are just no longer attempted. But whatever dish you are preparing, use good ingredients and season to bring out the natural flavour. Wine and herbs can do so much to a dish, but in using herbs, never mix too many—especially those of the same family. Also, do not chop them, but cut with scissors, otherwise the volatile oil which characterizes their flavour is lost. Another "must" to bring out the natural flavours, is to cook slowly and simmer down the liquid (gravy, or stock). If you want to thicken it, use some potato flour. And when making a sauce, try always to have some essence of meat or chicken on hand—what the French call: *Fond de cuisine.*

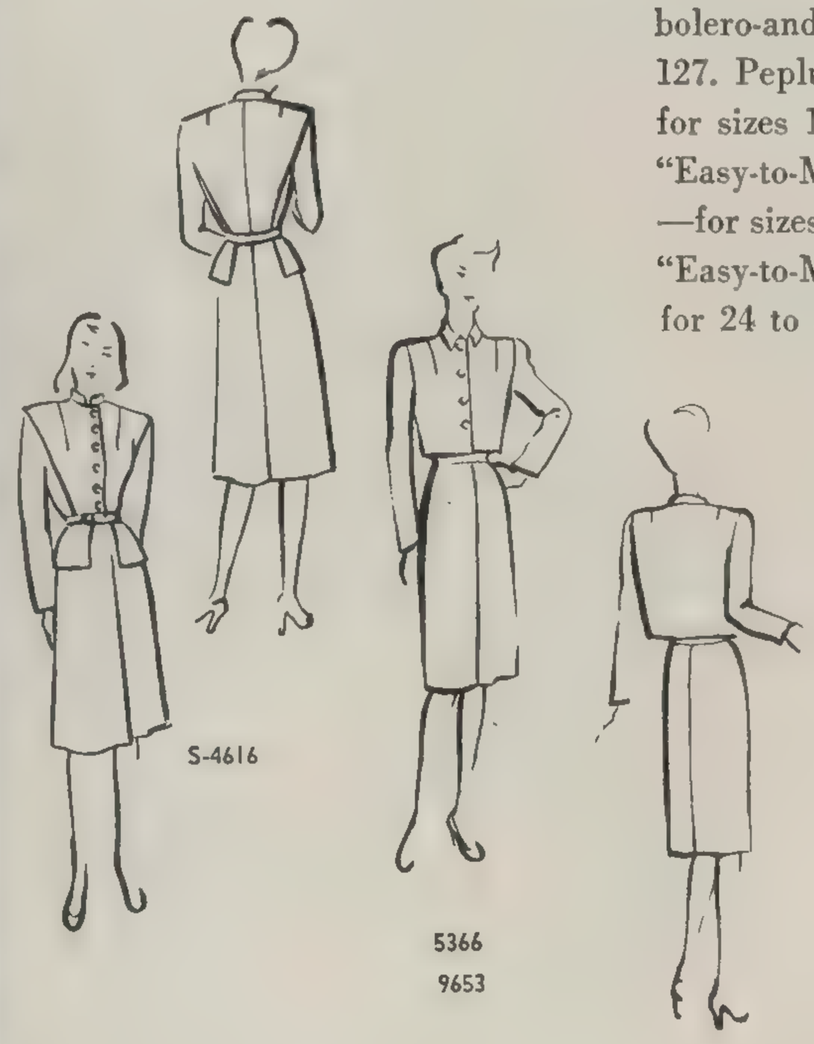
Some people's approach to cooking is purely scientific. Whereas I don't deny and do teach the importance of knowing as much about foods as possible, something must be left to the imagination, for only in that way can cooking be justified as an art as well as a science.

Here are a few menus and recipes of "different" dishes that are not too difficult, yet which can be prepared ahead of time and then finished just before serving. I strongly recommend them for a beginner's first parties, for with these she can appear cool and collected and her guests will not be kept waiting. *(Continued on page 179)*

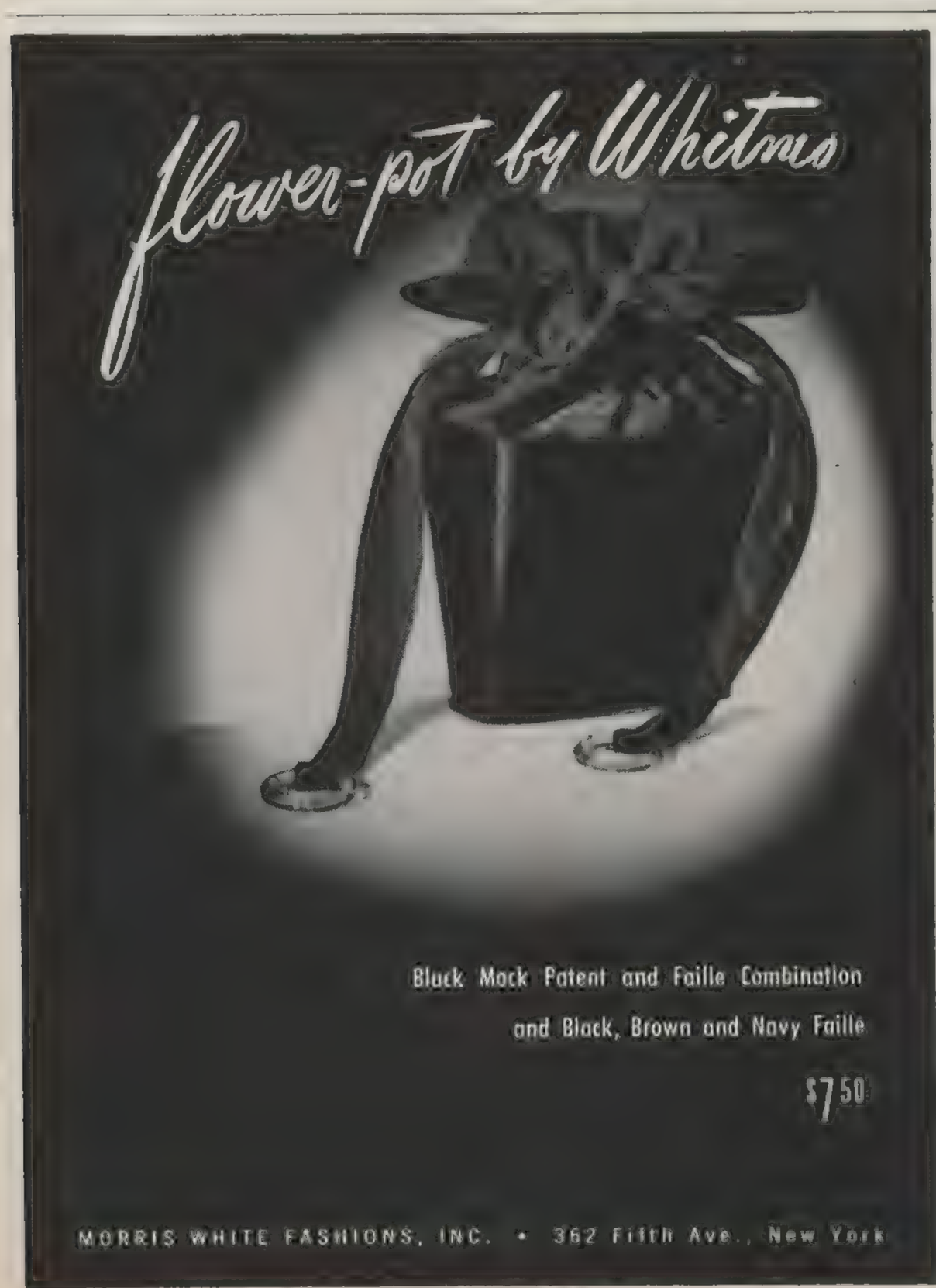


DESIGNS FOR DRESSMAKING

Other views of the coat and bolero-and-skirt on pages 126, 127. Peplum coat No. S-4616—for sizes 12 to 20 (30 to 38).... "Easy-to-Make" bolero No. 5366—for sizes 12 to 20 (30 to 38).... "Easy-to-Make" skirt No. 9653—for 24 to 34 waist measure.



VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 180.



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UNCLUTTERED COOKING

(Continued from page 177)

Luncheon I

Eggs Timbale, mushroom sauce
Spinach
Bran muffins
Buttered apples

Luncheon II

Minestrone (Italian Soup)
Whole wheat toast and butter
Eggs in aspic—tomato salad
Pears in red wine

Luncheon III

Gnocchi Parisienne
String beans. Thin corn bread
Orange or wine jelly

Dinner I

Cream of cauliflower soup. Melba toast
Paupiettes of veal
Potatoes Duchesse
Baked tomatoes
French apple tart

Dinner II

Boula soup
Filet of sole Véronique
Boiled potatoes
Buttered carrots
Chocolat soufflé

I think you will find most of these recipes in a good cookbook.

Filet of Flounder in White Wine *(for 6 people)*

Time necessary: about 1 hour
2 lbs. filet of flounder
About ¾ cupful water
Juice of 1 lemon
½ cupful white wine
½ lb. mushrooms, with 1 tablespoon butter
3 tablespoonfuls butter or margarine
4 tablespoonfuls flour
1 egg yolk
⅓ cupful cream
Salt and pepper

Heat water in flat saucepan or baking dish; add seasoning and lemon juice; add white wine. When it comes to a boil, lay the filet out flat (there should be enough liquid to cover them), and simmer gently for ten minutes. Take the fish out and arrange it in a casserole. Continue cooking the fish stock until the liquid is reduced to two cups. Now prepare the sauce.

Melt the butter or margarine in a saucepan, add the flour when it is well melted. Add the fish stock gradually, letting sauce boil each time, so there will be no lumps. Simmer for 2 to 3 minutes. Taste the sauce and add some more white wine if you wish. Beat egg yolk with the cream, pour sauce into it, then return to saucepan, but do not boil again. The egg yolk helps to "bind" the sauce. Peel and cut up mushrooms. Put them in a saucepan with 1 tablespoonful butter, cover, and simmer for 5 minutes. Then add to sauce. Pour this sauce over the fish and, 20 minutes before serving, place casserole in moderate oven.

Veal Casserole *(for 6 people)*

Time necessary: about 1¼ hours
6 slices of veal
¾ tablespoonful drippings
1 pint sour cream
½ cupful meat stock
½ lb. mushrooms
Salt and pepper

Heat the drippings in a skillet, add the slices of veal, sprinkle with salt and pepper, and cook over a fairly hot fire about 5 minutes on each side, or until meat is brown. Now place the meat in a casserole and pour off all the drippings without stirring. Add the stock and scratch bottom of skillet, so the meat juices that were deposited there while the meat was being browned will be diluted in the stock. Cook for 5 minutes, and pour over meat. Add sour cream, season to taste, cover, and cook slowly for 40 minutes to 1 hour, depending on thickness of slices of veal. Peel and cut up the mushrooms, simmer them with 1 tablespoonful butter for 5 minutes, and add to meat five minutes before serving.

Baked Zucchini *(for 6 people)*

Time necessary: about 1 hour

Peel zucchini and cut them in half lengthwise. Cook in boiling salted water for about 20 minutes, or until they are tender. Drain off all the water, and arrange zucchini in a baking dish. Pour some melted butter or margarine over them; sprinkle with bread crumbs and bake in moderate oven 15-20 minutes.

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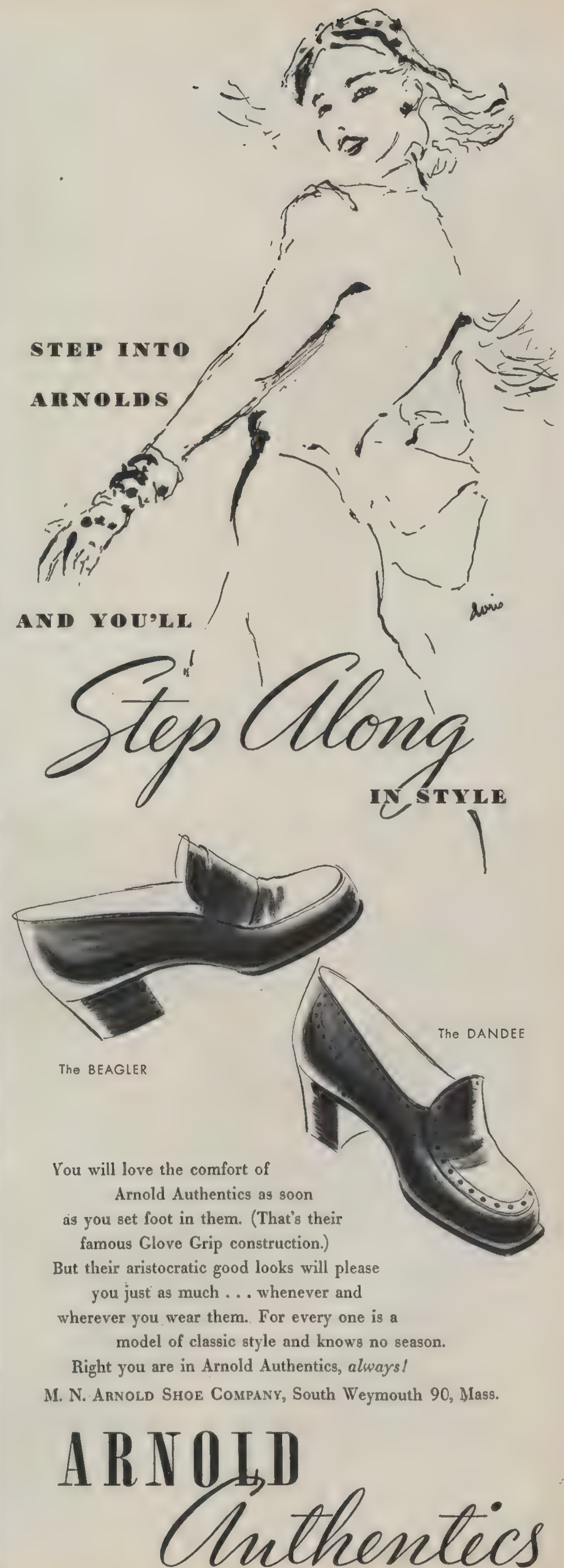

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Fourth Quiz in Vogue's 10th Prix de Paris

answer one feature question

1. Do you consider a war article, such as "Luxemburg Front" (page 58, January 15 issue), suitable for Vogue? Write your opinion of the article in 500 words and plan your own layout of the pages.

2. Write a 150-word caption about a local bistro, similar to the captions for Café Society and Copacabana—pages 66, 67 of January 15 Vogue.

3. Describe (or draw) three backgrounds in which the "Design for Dressmaking" shown on page 85 of January 15 Vogue could be photographed.

answer one fashion question

1. Study the dress that actress Ruth Matteson wears (page 71, January 15 Vogue). Describe (or draw) your own idea of a print material that would be suited to the style of this dress.

2. February 1 Vogue features the influence of choreographer Agnes De Mille on fashion. (Pages 150-153.) Choose another artist or (designer or architect) and explain how he (or she) has influenced today's fashions.

3. Design a college costume which you believe is an improvement, both in looks and wearability, over the current fashion trends on your campus.

Because of the difficulty of obtaining copies of Vogue, late quizzes will be accepted, with your answers to this quiz.

The preceding quizzes are in Vogue's August 15, November 1, and December 1 issues.

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How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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CORSET QUESTION

(Continued from page 160)

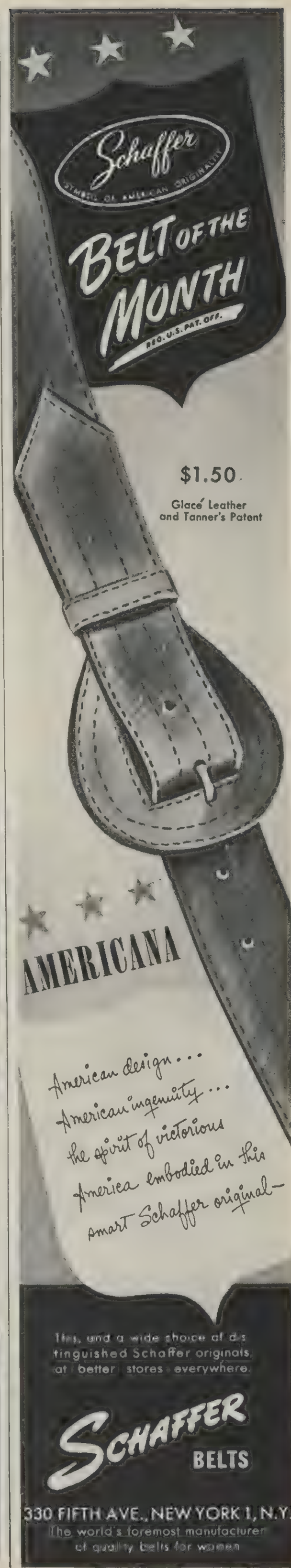
The Corset Question has been one of this war's small but persistent problems. American women know that the rubber went out of corsets in an overwhelmingly worthy cause—but they can't help feeling some secret longings for it. Since 1942, the corset manufacturers have done very well with the materials at hand, and some of their wartime impromptus should survive the peace (—for instance, the nice little knitted-cotton sports panties, flexible and firm without elastic). But women still ask wistfully when the real pre-war stuff will be back.

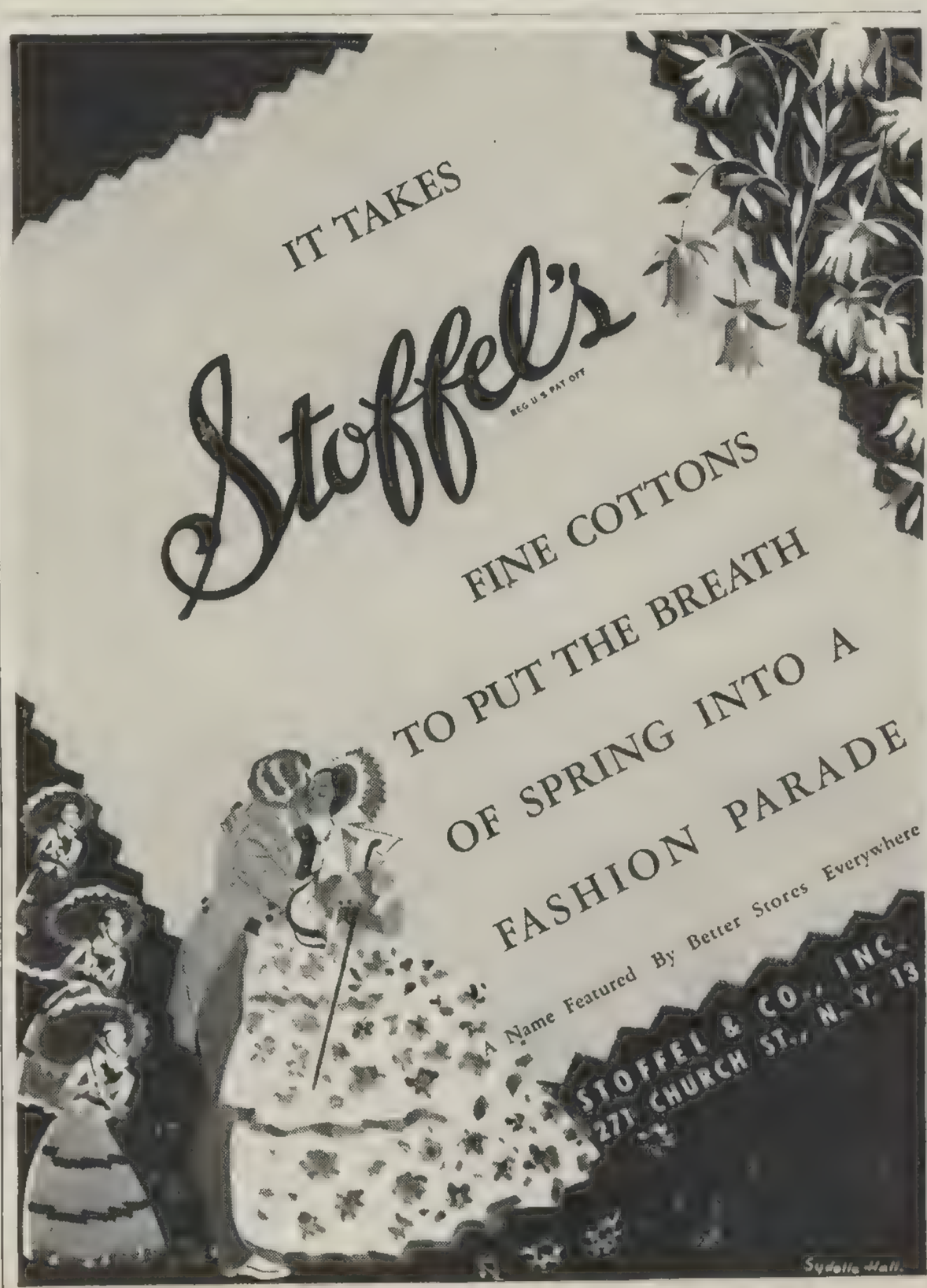
The answer is: Not this year, in any great quantity. There will be a limited number of strong, supple corsets—some synthetic rubber has been developed for corset-making (read all about it below); some natural rubber has been released by the Government; and one plastic is being groomed as a possible corset-candidate. But all this elastic won't stretch far enough to cover the great demand. (More women than ever before can afford good corsets; it's one of the reasons why they can't find enough to buy.) And even if the war ended this afternoon, and even if tomorrow morning the manufacturers had all the rubber they could use, it would still be some four or six months before the shops could supply all their customers with great-tradition corsets. There are fabric shortages, labour shortages, snarling up production.

Still, if you persevere, you'll certainly find the answer to your own corset question—even if the country remains statistically in a plight. You'll probably settle on one of the excellent synthetic-rubber corsets. It may not be *marked* "synthetic," so ask the salesgirl.

Among the new synthetic-elastics, Neoprene is the most successful for corsets. When it was first used, about a year ago, Neoprene had a dark dingy tone that made any corset look slightly off-colour, especially when it got wet. Now, some of the Neoprene samples are coming through in shades of beige and cream.... At first, Neoprene often had an unhappy scent. Now, most of it is odourless.... Neoprene looks prettiest when it's woven into a sleek elastic-satin, but it wears best in a knitted weave.... As we go to press, natural rubber still holds its lead over Neoprene for stamina, but Neoprene is every bit as capable as rubber at whittling-down and smoothing-off your figure.

A good Neoprene corset is most emphatically worth buying. But play safe, and before you buy be sure that a well-known manufacturer makes the corset and backs it with his name. An established house will have tested its product conscientiously before putting it on the market. And—no matter how marvelous Neoprene may be—remember that the *stretch* is only a part of a corset's value: design and workmanship count even more.





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Buy War Bonds

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 150-153, can be found in many shops throughout the country. The following list indicates the particular clothes available at various shops.

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Boston, Mass. . . . Wm. Filene's Sons Co.
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Cincinnati, Ohio . . The John Shillito Co.
Cleveland, Ohio . . . The Halle Bros. Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
New Orleans, La. . D. H. Holmes Co. Ltd.
Norfolk, Va. . The House of Arther Morris
Portland, Ore. . . . . Meier & Frank Co.
Richmond, Va. . . . . Thalhimer's
San Diego, Cal. . . . . The Marston Co.
Salt Lake City, Utah . . . . . Z. C. M. I.
Seattle, Wash. . . Frederick & Nelson, Inc.
Washington, D. C. . Julius Garfinckel & Co.

STORES CARRYING "COMMENCEMENT DANCE" DRESSES:

Columbus, Ohio . . The F. & R. Lazarus Co.
Detroit, Mich. . . . The J. L. Hudson Co.
Los Angeles, Cal. . . J. W. Robinson Co.
Norfolk, Va. . The House of Arther Morris
Philadelphia, Pa. . Strawbridge & Clothier
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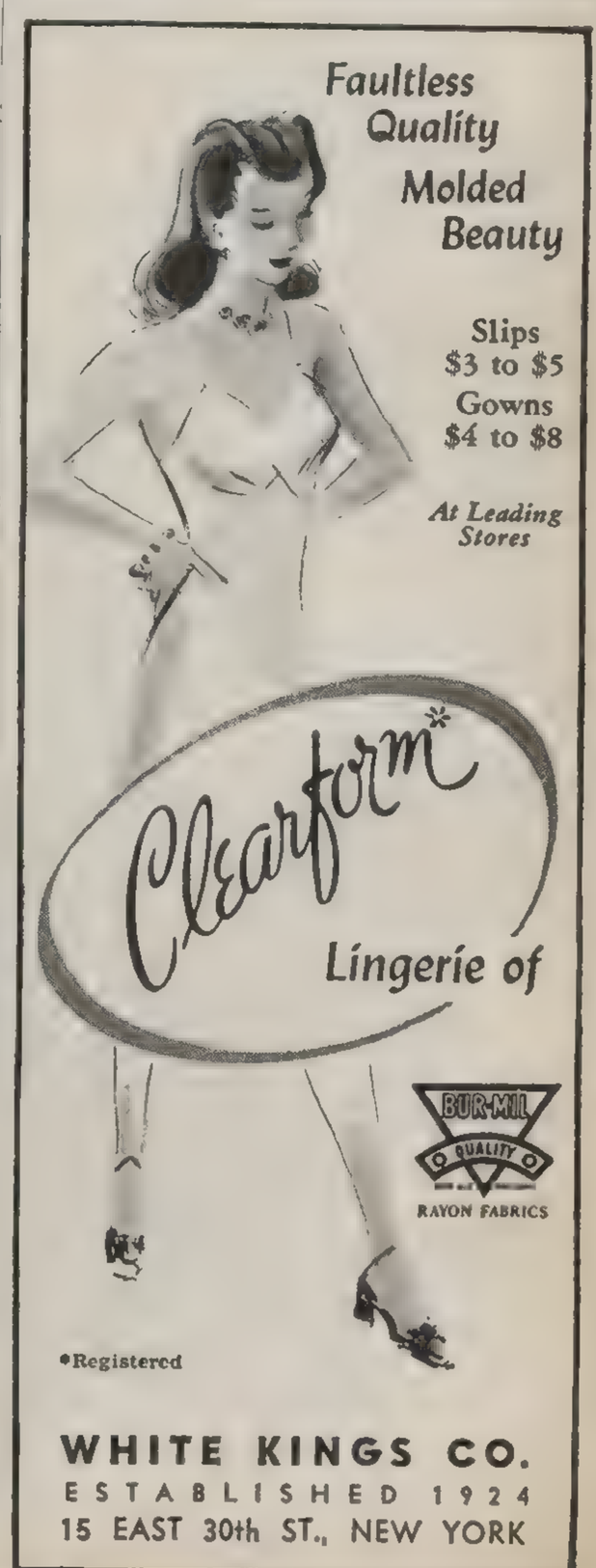
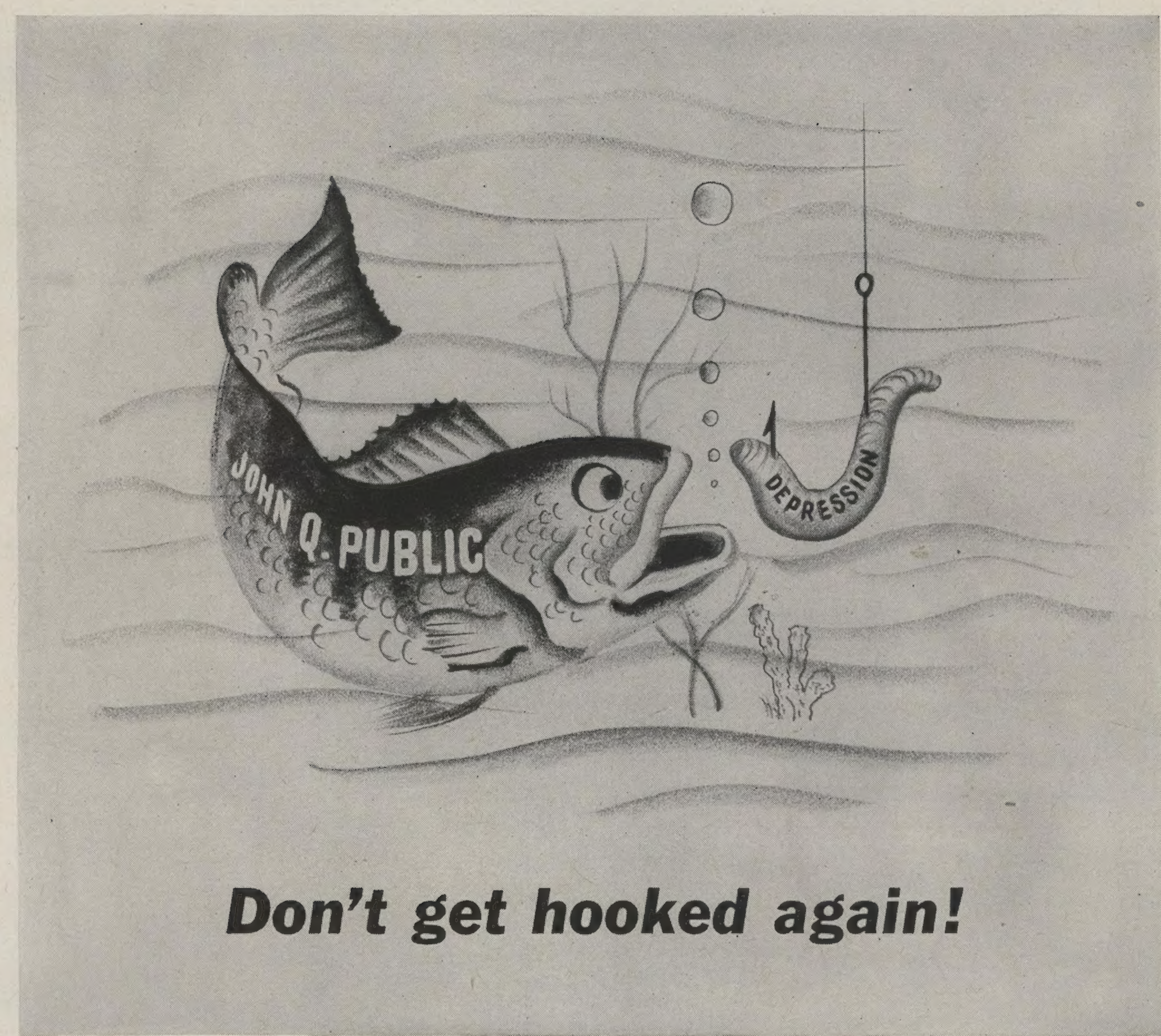
Columbus, Ohio . . . . . Montaldo's
Dallas, Tex. . . . . Neiman-Marcus Co.
Denver, Colo. . . . . Montaldo's
Detroit, Mich. . . . The J. L. Hudson Co.
Greensboro, N. C. . . . . Montaldo's
Independence, Kan. . . . . Montaldo's
Minneapolis, Minn. . . . . Harold, Inc.
Portland, Ore. . . . . Meier & Frank Co.
Richmond, Va. . . . . Montaldo's
Seattle, Wash. . . Frederick & Nelson, Inc.
Tulsa, Okla. . . . . Seidenbach's
Winston-Salem, N. C. . . . . Montaldo's





Don't get hooked again!

Only yesterday (YOU remember!) men sold apples on the streets, saw their furniture go back to the store, lost their houses, lost their farms. Will it happen again? It needn't.

But to avoid the kind of depression we had after the last war—WE MUST HEAD OFF INFLATION NOW! And the best way to do that is to save your money.

When you don't buy a thing you can get along without . . . *that's helping to prevent inflation.* When you decide this is a bad time to ask more money for the things you sell or to fight for a raise . . . *that's helping to prevent inflation.* When you pay up all your debts . . . *that's helping prevent inflation.* AND SOMETHING MORE!

It's the best way to protect yourself against a depression if one should occur, *and* the best way to prepare yourself for tomorrow's opportunities if times are good.

The smart thing today is to save, not splurge. Don't get hooked again!

4 THINGS TO DO to keep prices down and help avoid another depression

1. Buy only what you really need.
2. When you buy, pay no more than ceiling prices. Pay your ration points in full.
3. Keep your *own* prices down. Don't take advantage of war conditions to ask more for your labor, your services, or the goods you sell.
4. *Save.* Buy and hold all the War Bonds you can afford—to help pay for the war and insure your future. Keep up your insurance.

HELP US KEEP PRICES DOWN

A United States War message prepared by the War Advertising Council, approved by the Office of War Information, and contributed by this magazine in cooperation with the Magazine Publishers of America.

QUESTION TO AMERICAN WOMEN

(Continued from page 112)

might not even notice them, anyway.

You're not enjoying this program, are you? I can see it by your faces, which are either impatient or irritated or even ashamed. You all wish you were somewhere else. We've tried everything. We showed you how cute you would look in uniform, with a special Service coiffure. We leered a little, hinting that you might meet more men, have more dates, in the Services. We made adorable posters of you as a WAC, a WAVE, a Marine, a Spar. We tried nurses' caps on your heads to prove how becoming they were. Our voices broke as we described your gentle hands on some fevered soldier's forehead, in the jungle. You listened, and then most of you went to the movies or played bridge.

Then we got tough and scolded. We had generals come and tell of shortages in ammunition. We had government leaders come and tell of shortages of men in labour. We called you slackers. Some of you took war jobs, but many of you left them. Most of you went home and tuned in to soft music.

Maybe when the war seemed to be going nicely with our boys pushing along everywhere, you might have been pardoned a little ease of mind. You should be pardoned nothing now. The war is not going nicely everywhere. The war is horrible everywhere. The victory is delayed and delayed, and peace is a beckoning phantom walking backwards. Over the next hill, over the next hill—always over the next hill.

If you wait for the shiploads of wounded to stream in and tear your heart, it may be too late. If you wait for your own men to die before you can feel, it will be too late. Our Army and Navy casualties, as of November, are almost double our total losses in World War I.—already. The giant squeeze is on and the women of America refuse to be sucked in. Take it or leave it. So far, you have left it.

Here it is again, ladies, with no trimmings. The WAC need 110,000 recruits. You may look terrible in uniform and you may hate regimentation, and isn't it awful to have to put up with that when all the men are doing is killing and dying.

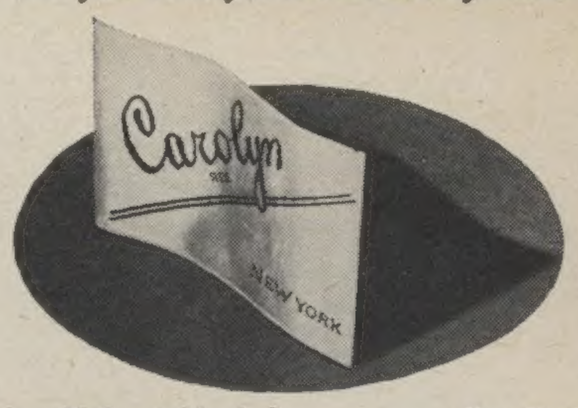
The country desperately needs about 86,000 women to nurse the sick and wounded, to work in rehabilitation centres, or to relieve a nurse to do the job. So far they can't get them. It isn't only your fault. A few months ago when the Army called on 27,000 nurses listed as not doing essential nursing, only 760 answers were received. But part of that *is* your fault. There are too many of you—the privileged—who demand three private nurses when your tonsils are taken out, who are willing to pay for them and who—lowest of all—successfully tempt them to stay on private duty.

Whatever the cause, whatever the reason, *there is only one nurse to every twenty-two sick or wounded soldiers here in continental America.*

If your wounded son cries "Water!" and is not answered, bow your head and take the blame.

Better than that, act.

These fine stores feature the Carolyn label.



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Martinsburg, W. Va. . . . . M. Cohen & Sons
McAlester, Okla. . . . . Pollock Stores Co.
Memphis, Tenn. . . . . Goldsmith's
Middletown, O. . . . . John Ross Co.
Milwaukee, Wis. . . . . Reels
Minneapolis, Minn. . . . . Cook's Inc.
Monroe, La. . . . . Masur Bros.
Mt. Vernon, O. . . . . J. S. Ringwalt Co.
Muskegon, Mich. . . . . Wm. D. Hardy & Co.
Nashville, Tenn. . . . . Harvey's
New Castle, Pa. . . . . New Castle D. G. Co.
New Kensington, Pa. . . . . Silverman's
New Orleans, La. . . . . Maison Maurice
Norfolk, Va. . . . . Ames & Brownley
Pensacola, Fla. . . . . Bon Marche
Phoenix, Ariz. . . . . Korricks'
Pittsburgh, Pa. . . . . Grastenfield Co.
Portsmouth, O. . . . . Marting Bros. Co.
Rutland, Vt. . . . . The Vogue Shop
Salisbury, Md. . . . . Schleisner's
San Diego, Calif. . . . . Walker's
Savannah, Ga. . . . . Leopold Adler Co.
Sheridan, Wyo. . . . . Baertsch's
Spartanburg, S. C. . . . . The Aug. W. Smith Co.
Springfield, Ohio . . . . . The Edward Wren Store
Steubenville, Ohio . . . . . Cooper Kline Co.
Syracuse, N. Y. . . . . Chappell's
Tallahassee, Fla. . . . . Steyerman's Style Shop
Tampa, Fla. . . . . O. Falk's
Thomasville, Ga. . . . . Steyerman's Inc.
Trenton, N. J. . . . . Yard's
Utica, N. Y. . . . . D. Price & Co.
Valdosta, Ga. . . . . C. C. Varnedoe & Co.
Waukegan, Ill. . . . . The Hein Co.
West Frankfort, Ill. . . . . Fashion Shop
Wichita, Kan. . . . . Buck's Inc.
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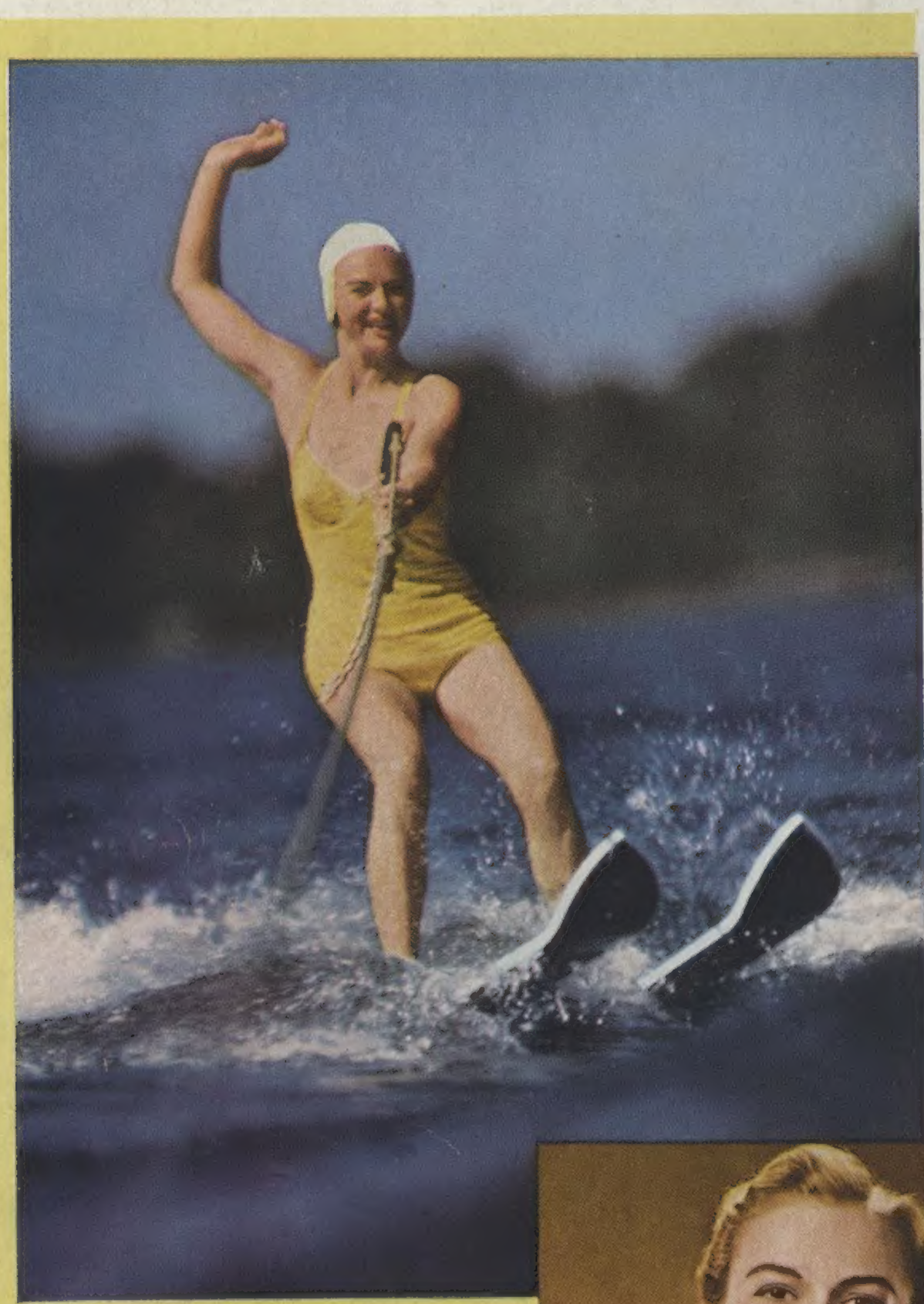

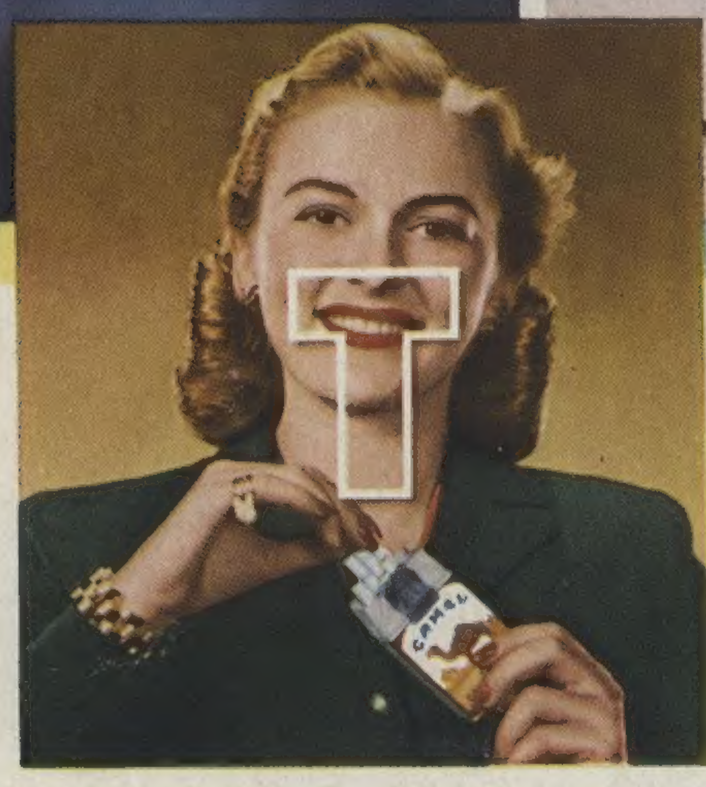

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